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Saturday 27 March 2010

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APOY RESULTS

Winners of 'Water and Land'



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INSIDER KNOWLEDGE

We reveal the best photo locations along Hadrian's Wall

EXPERT TIPS



PAGE 21

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Canon

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PAGE 45

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Amateur Photographer For everyone who loves photography

IT'S NICE to know that the police are on our side – in theory at least. In our meeting with chief constables and the Home Office recently (see *News* page 7) I got an overwhelming feeling that, for the first time, those who have the power to make things change understood what was needed, wanted to hear what we had to say and were determined to ensure that the message gets to those who need to know. I suppose it can't be an easy job – there are more than 140,000 police officers in England and Wales, and almost 30,000 Police Community Support Officers (PCSOs) and Special Constables – and each has to understand that it is not an offence to take a picture in a public

place. This information will be included in daily briefings, and a video is being prepared to ensure that officers are fully up to date on this and other stop-and-search/account regulations. In the meantime, I think we can all begin to feel a great sense of relief that at last things are going our way.

If you want encouragement to take pictures, then there's still time to join me on the AP safari to the Samburu and Masai Mara Game reserves in Kenya. There are no PCSOs there yet! Turn to page 40 for details.



Damien Demolder
Editor

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IN AP 13 MARCH WE ASKED...

What is your first impression of the new-style AP?



YOU ANSWERED...

A I can't see the difference	17%
B It's OK	32%
C I like it a lot	43%
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THIS WEEK WE ASK...

Do you feel reassured by the minister's statement?

VOTE ONLINE www.amateurphotographer.co.uk

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Email: amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email:** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778
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This week's **TOP 10** deals

- 1 **Nikon D90 Body**
Condition = 5" - **Bristol Horsefair**.....**£549.00**
- 2 **Mamiya 7 Mk II + 80mm**
Condition = 4" - **Derby**.....**£999.99**
- 3 **Sigma 50 ~ 500mm HSM (N-AF)**
Condition = 4" - **Cheltenham**.....**£599.00**
- 4 **Canon 1D Mk II Body**
Condition = 4" - **Colchester**.....**£899.99**
- 5 **Pentax 16 ~ 50mm f2.8 ED DA***
Condition = 5" - **Chesterfield**.....**£649.00**
- 6 **Nikon D300 Body**
Condition = 5" - **Reading**.....**£869.99**
- 7 **Bronica ETR-S (KIT)**
Condition = 4" - **Manchester**.....**£249.00**
- 8 **Nikon AF 80 ~ 400mm ED VR**
Condition = 5" - **Worcester**.....**£849.00**
- 9 **Pentax 50 ~ 135mm f2.8 ED (IF)**
Condition = 4" - **Plymouth**.....**£679.00**
- 10 **Nikon D200 Body**
Condition = 4" - **Lincoln**.....**£499.99**

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APNews

News | Analysis | Comment | PhotoDiary 27/3/10

What has changed is a growing problem of people feeling unable to take their camera out of their bag without fear of being stopped

AP talks to government minister, page 7



Long-awaited medium-format DSLR • 40-million-pixel sensor

PENTAX 645D DSLR GETS GREEN LIGHT

PENTAX has officially unveiled its 645D medium-format digital camera – five years this month since a sample version was first shown.

In 2008, Pentax appeared to have scrapped development of the 645D altogether. However, last year AP revealed that Pentax had revived its launch plans.

Primed to take on the professional medium-format DSLR market with a vengeance, the 645D will carry a 40MP (44x33mm) Kodak-made imaging sensor, a 14-bit A/D converter and Pentax image-processing technology.

'It features remarkable durability and dependability, thanks to its lightweight but solidly built body featuring a magnesium-steel-alloy frame, reinforced glass LCD panel protectors and a reliable dustproof, weather-resistant [70 seals] construction,' claims Pentax Japan.

However, the firm has yet to confirm whether the 645D will go on sale in the UK, or any

other country for that matter.

Pentax will only say that the camera is due to be available to photographers in Japan from May.

A decision on its availability outside Japan is yet to be made, explained Pentax UK product co-ordinator Stephen Sanderson.

The 645D will be compatible with all Pentax 645 lenses, said Sanderson.

It is expected to cost 850,000 yen, body only. This equates to around £6,200 at current exchange rates (as calculated on 16 March).

The official spec confirms a top shutter speed of 1/4000sec and a claimed resistance to temperatures as low as -10°C.

It will have dual slots for SD memory cards, plus a Dust Removal II mechanism designed to shake



dust off the imaging sensor.

The 1,480g model will also house a newly designed 11-point Safox IX+ AF system with nine cross-type sensors.

Other features include a 77-segment multi-pattern metering system and an optical viewfinder, constructed using a 'trapezoid-shaped glass prism' to help reduce the size of the body. This delivers a 98% field of view, according to Pentax.

Additionally, the camera will sport a 3in LCD monitor (921,000 dots) with a claimed viewing angle of around 170° and an anti-reflection coating to help make it easier to see outdoors.

It will also be kitted out with High Dynamic Range and Dynamic Range Expansion functions, plus a feature designed to reduce mirror noise.

LATEST NEWS ONLINE

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The equivalent ISO sensitivity ranges from 200-1000, but this can be extended to 100-1600, says Pentax.

The 645D's eight 'custom image' functions will include a mode designed to reproduce the effects of reversal film.

The Pentax 645D will debut alongside a 55mm Pentax D-FA 645 f/2.8 AL [IF] SDM AW lens, said to deliver the 35mm viewing angle equivalent of a 43.5mm lens.

The 416g optic, priced around 100,000 yen, will include a 'completely rounded diaphragm', according to Pentax.

So far only a mock-up version of the 645D has been shown to journalists. It first went on display at Tokyo's Photo Imaging Expo show in March 2005.

SNAP SHOTS

● Canon is poised to add 24 and 25fps movie recording to its EOS 5D Mark II in a bid to deliver the 'optimum frame rate for cinematic video'. Firmware update 2.0.3 will be available for download from 'mid-March'. A spokesman said: 'The addition of the new frame rate expands the camera's video potential, providing filmmakers with the ability to shoot 1080p Full HD footage at 24fps [actual 23.976fps] – the optimum frame rate for cinematic video.' For details visit www.canon.com/eos-d.

● An arctic explorer has chosen a film-based Leica MP camera to record his latest expedition because he says digital cameras are unreliable in extreme conditions. Martin Hartley, who has set off on a three-month trek to the North Pole, said: 'Below -40°C, electronic circuits slow down and become unreliable.'



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
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amateurphotographer@ipcmedia.com

New 'ultrasonic' lens for full frame and APS-C TAMRON UNVEILS ULTRA SILENT DRIVE LENS

TAMRON has introduced its own 'ultrasonic' AF drive into its latest 70-300mm zoom.

'The Ultra Silent Drive mechanism delivers fast focusing, making it a perfect telephoto zoom choice for photographing sports, racing or other fast-moving subjects,' claims Tamron.

The SP 70-300mm f/4-5.6Di VC USD – which also boasts Vibration Compensation

(VC) – will initially be available in Nikon-mount only, with Sony and Canon versions to follow.

The lens is designed for use on DSLRs with either a full-frame or APS-C-size imaging sensor. The zoom equates to a focal length of 109-465mm on an APS-C model.

A UK price and release date have yet to be announced for the new lens, which

weighs 765g and includes a low dispersion and extra low dispersion lens element.

The VC image stabilisation enables the use of shutter speeds 4 stops slower than would otherwise be possible, says Tamron.

The 17-elements-in-12-groups lens boasts nine diaphragm blades and a claimed maximum magnification ratio of 1:4.



A week of photographic opportunity

PHOTODIARY

Wednesday 24 March

EXHIBITION The Anachronistic Album by Heather McDonough, Melanie Stidolph and Laura Braun, until 27 March at photo-space, London E1 OHY. Visit www.thestudionotebook.blogspot.com.



EXHIBITION African Fever: Performing Africa in Europe by photographer Jessica Kendall, until 27 March at Brunei Gallery/SOAS, London WC1H 0XG. Tel: 0207 637 2388. Visit www.soas.ac.uk/gallery.

Thursday 25 March

EXHIBITION Landscapes by Jane Wiles, until 26 March at The Gallery, Guisborough, North Yorkshire TS14 6PP. Tel: 07746 654 726. **EXHIBITION** Deutsche Börse Photography Prize 2010, until 18 April at The Photographers' Gallery, London W1F 7LW. Tel: 0845 262 1618. Visit www.photonet.org.uk.

Friday 26 March

EXHIBITION Simon Roberts: We English, until 5 September at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0870 701 0200. Visit www.nationalmediamuseum.org.uk.

EXHIBITION Spots of Time: Henry E Iddon, until 27 March at The Brindley, Cheshire WA7 1BG. Tel: 0151 907 8360. Visit www.thebrindley.org.uk.



Saturday 27 March

EXHIBITION A Different Nature: An Exhibition of Cameraless Photographs, by London College of Communication graduate Judith Lyons, until 2 April at Gallery 1885, The Camera Club, London SE11 4DS. Tel: 0207 587 1809. Visit www.judithlyonsphotography.co.uk.

Sunday 28 March

EXHIBITION Field Work by Dave Lewis, until 28 March at Artsway, Hampshire SO41 6BA. Tel: 01590 682 260. **EXHIBITION** Random Incidents by Trevor Batchelor, until 1 April at The Brewery Arts Centre, Cumbria. Visit www.breweryarts.co.uk. **EXHIBITION** Recollections by Philip Jones Griffiths, until 31 March at Futures Gallery, Cardiff CF10.

Monday 29 March

EXHIBITION Spirit of the Wild by Steve Bloom, until 16 May in St Andrews Square, Edinburgh. Visit www.spiritofthewild.org. **EXHIBITION** David Solomons: Up West, until 4 April at Third Floor Gallery, Cardiff CF10 5AD. Visit www.thirdfloorgallery.com.

Tuesday 30 March **NEW AP ON SALE**

EXHIBITION Shaped by War: Photographs by Don McCullin, until 13 June at Imperial War Museum North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk. **EXHIBITION** Steve Macleod: Blackwater, until 24 April at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com.



Alberto Korda photograph fetches £6,600

CHE AUCTION SHOCKER

A CANDID photograph of iconic revolutionary Che Guevara on a fishing trip fetched more than three times its asking price at auction in Gloucestershire.

The 18.5x28cm silver-gelatin print on fibre paper is believed to have been captured by photographer Alberto Korda around 1960. It fetched £6,600 (hammer price), easily surpassing its estimate of £1,500-£2,000.

Described as a rare photo, it was cropped

and enlarged from a larger image that shows the back of the former Cuban leader Fidel Castro's head.

It was one of a series of Korda photos – all signed – acquired from Korda before his death in 2001. The gems include Castro meeting Ernest Hemingway in 1959.

In total, the Cuba series raised more than £31,000. The images were sold at Dominic Winter Book Auctions in South Cerney, Gloucestershire.

Scottish graduates to compete for honour

UNKNOWN PHOTOGRAPHER TO SHOOT QUEEN ELIZABETH

PHOTOGRAPHY graduates across Scotland are being given the chance to shoot a portrait of the Queen.

The project, open to photo students who have graduated from Scotland-based educational establishments in the past four years, will see the portrait go on display at the Scottish Parliament.

A panel that includes renowned photographer Harry Benson CBE will choose the winner.

Benson will mentor the winner during the shoot, due to take place at the Palace of Holyroodhouse in the summer.

He said: 'Millions and millions of people have photographed the Queen, but only a select few have ever been asked to take a special portrait of Her Majesty.'

'I am looking forward to learning more about many of the new photographers emerging from Scotland and am delighted to have the chance to help mentor the eventual winner.'

The idea for the competition followed a request made by Murdo Fraser MSP for a portrait of the Queen to go on display in the Scottish Parliament.

Applicants are being invited to submit a proposal for how they would approach the commission, a statement about their artistic practice and examples of their work.

All higher educational establishments in Scotland that run photography courses are being invited to nominate two graduates for the honour.

The winner will be announced in May.

SNAP SHOTS

● **Celebrity** photographer Annie Leibovitz has turned to a private equity company to help her retain rights to more than 100,000 images and one million negatives, it has been reported. Last year, it was claimed that Leibovitz had put up the rights to her photographic archive and the value of her properties as collateral for a £15m loan borrowed from New York firm Art Capital. She avoided losing copyright in her images after being given more time to pay off the loan. According to a *Financial Times* article dated 8 March, private equity firm Colony Capital will become the photographer's sole creditor and help her market a library of photographs.

● A series of new landscape and garden photography courses has been announced. The workshops will take place at Great Dixter House and Gardens near Rye in East Sussex. Hosted by photographer Ian Pack and backed by Park Cameras, the first one is on 8 April. Further confirmed dates are 14 May, 7 June and 5 July. Each course costs £165. For details visit www.parkcameras.com. Call 01444 237 070.



Do you have a story?

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Magazine invited to exclusive meeting over anti-terror stops

AP IN FRESH TALKS WITH HOME OFFICE MINISTER



IN A MEETING with AP, the Government has once again attempted

to reassure photographers they will not be 'targeted' by police officers under anti-terrorism stop-and-search powers.

Minister of State for Crime and Policing David Hanson urged AP to forward to the Association of Chief Police Officers (ACPO) any cases where – over the next three months – photographers feel they have been unfairly treated by officers who use terrorism legislation to stop them when taking photos in public places.

Hanson pledged to keep a 'watching brief' on the situation and indicated that he is keen to draw a line under the issue following widespread media coverage and a mass protest by photographers in Trafalgar Square in January.

The discussions with Hanson – held at the Home Office on 9 March and organised by Austin Mitchell MP – were also attended by senior representatives of ACPO and the Metropolitan Police.

AP was represented by news editor Chris Cheesman and AP Editor Damien Demolder, who told Hanson that nothing had changed since a pledge made by Hanson's predecessor Vernon Coaker a year ago.

'THREAT' TO REPORTAGE

Demolder told the minister: 'What has changed is a growing problem of people feeling unable to take their camera out of their bag without fear of being stopped. Being approached in the street is quite frightening.'

He added: 'It is also a threat to social/documentary photography.'

Cheesman relayed photographers' ongoing concerns that their right to take photographs in public has yet to be sufficiently communicated to police officers on the ground, despite ACPO, Home Office and Met Police guidelines.

He also pointed out that, since police were told to scale back their use of Section 44 of the Terrorism Act, cases have arisen where, for example, one officer instead accused a photographer of antisocial behaviour and another had wrongly quoted Section 43 (which should only be used when police 'reasonably suspect' a person to be a terrorist).

The AP pair were the only photography journalists to be invited to the meeting.

Austin Mitchell called for a 'strengthening' of the ACPO and Home Office guidelines



David Hanson MP is the minister in charge of counter-terrorism policy

that were issued last year.

He told the minister: 'We think it is appropriate to strengthen these circulars to assert the fact that photography is a right. Photographers need to feel confident and not inhibited. The circulars could emphasise that.'

POLICE TRAINING

Mitchell, chair of the Parliamentary All-Party Photography Group, demanded better training of PCSOs, who many photographers have reported as the predominant abusers of anti-terror laws.

During the talks, the Met revealed plans to launch a three-hour training video for its officers on the use of controversial anti-terror police powers,

including Section 44 of the Terrorism Act.

This training is expected to be available 'within a month', said Detective Chief Superintendent Michael McDonagh.

Meanwhile, ACPO's spokesman on stop and search Craig Mackey stressed that police do not have any right to specifically target photographers under Section 44.

'Somehow this belief developed that we could engage with people taking photographs. There is no power to do that under Section 44,' said Mackey.

Photographers' interests were also represented by the Royal Photographic Society (RPS), Bureau of Freelance Photographers (BFP) and freelance photographer Andrew Stuart.

BFP chief executive John Tracy said he found the meeting 'reassuring', but cautioned that similar assurances have been given in the past.

Shortly after the discussions, Hanson, issued a press statement saying: 'Guidance has been provided to all police forces advising that these [anti-terror] powers and offences should not be used to stop innocent members of the public, tourists or responsible journalists from taking photographs.'

To read more about the meeting visit www.amateurphotographer.co.uk.

SCEPTICS may regard the minister's meeting as a well-timed PR opportunity after mass-media coverage of this controversial topic in recent months. We are just weeks away from a General Election after all. So was this all just hot air?

Well, Hanson was clearly confident that his department's guidelines, released last summer, will stamp out any unruly behaviour by officers on the ground. Yet AP countered that – 12 months since meeting Hanson's predecessor Vernon Coaker – police attitudes, particularly among PCSOs, remain seemingly unchanged.

Last year's meeting with Coaker seemed somewhat rushed and short-lived. By contrast, Hanson devoted the best part of an hour and invited top brass from the nation's police forces to the round-table discussion – a move that suggested the campaigning among amateurs, professionals and photographic bodies

AP COMMENT

Chris Cheesman
News Editor



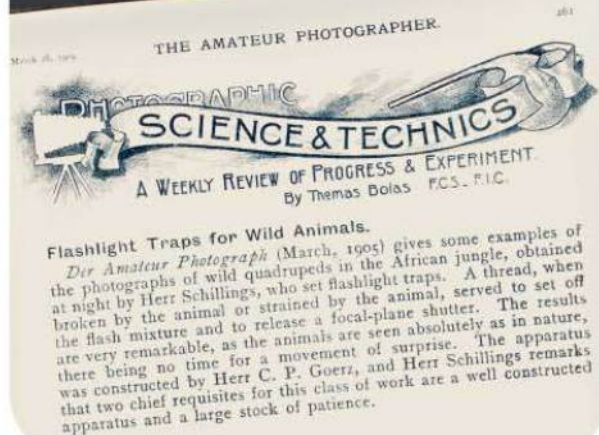
nationwide has had a huge impact.

Hanson's manner was businesslike, yet he was clearly prepared to listen. The minister instructed ACPO to play a key role in recording any future incidents reported to it, and for ACPO to then feed back any future concerns to the Home Office. Although premature to think that we had witnessed a seismic shift in the attitude of the authorities, the Met's apparent willingness to even consider sharing the contents of their new police training video with AP suggests that the photographic community has sent shock waves through the corridors of power and triggered an overriding call for common-sense policing.

AP
THIS
WEEK
IN...

1905

Camera traps were in the news a few months ago when the 2009 Wildlife Photographer of the Year was accused of using one to record images of a 'model wolf'. Back in 1905 this technology was still in its infancy. AP extolled the benefits of 'flashlight traps' in its issue dated 28 March 1905, referring to photos of wild quadrupeds that had appeared in the latest issue of German publication *Der Amateur Photographer*. 'A thread, when broken by the animal, served to set off the flash mixture and to release a focal-plane shutter. The results are very remarkable, as the animals are seen absolutely as in nature, there being no time for a movement [sic] of surprise.'



SNAP SHOTS

● High-street camera chain Jacobs has closed its store in Sheffield, South Yorkshire, AP has learned. However, the reason for the closure is not clear. Jacobs confirmed to AP that the Rockingham Gate store has closed, but declined to comment citing 'legal issues'.

While the move appears to have taken regular customers by surprise, AP understands that Jacobs is searching for potential new premises in the area.

Established more than 70 years ago, Jacobs now operates 17 stores across Britain, with its head office in Leicester.



Do you have a story?

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Vintage photo earns reprieve

FENTON PICTURE WINS EXPORT BAN

THE GOVERNMENT has placed a temporary ban on the export of a photograph taken by pioneering British photographer Roger Fenton. The unusual move, by Culture Minister Margaret Hodge, aims to allow time to raise enough funds to keep the 'Pasha and Bayadère' photo, which is valued at £108,506, in Britain.

The export licence application decision has been deferred until 1 May, but may be extended until 1 August if a 'serious intention to raise funds with a view to making an offer' is expressed.

Fenton, who died in 1869, is credited as one of the first war photographers, famous for his images of the Crimean War.

He recorded Pasha and Bayadère in 1858 as part of a series of 50 Orientalist photos, inspired by his expedition to the Crimea.

The photo, which was staged in a London studio, shows the photographer (pictured centre) dressed as a Turkish military or civil official (Pasha), watching a dancing girl (Bayadère) perform.

See our *Icons of Photography* feature on Roger Fenton on pages 30-32 of this issue.

CLUBNEWS

Club news from around the country

PETERSFIELD PHOTOGRAPHIC SOCIETY

The society will hold a one-day show of members' prints and digital images at Petersfield Community Centre, Love Lane, Petersfield, Hampshire on 27 March. Visit www.petersfieldphotographicsociety.org.uk.

STAFFORD PHOTOGRAPHIC SOCIETY

The society is holding its annual exhibition on 13-24 April at The Ancient High House, Greengate Street, Stafford ST16 2JA. It is open 10am-4pm Tuesday-Saturday and entry is free. Visit www.staffordphotosociety.org.uk.

DEEPINGS CAMERA CLUB

The club hosts its annual exhibition on 17-18 April at the Deepings Community Centre, 2 Douglas Road, Market Deeping, Lincolnshire PE6 8PA. Open 10am-4pm. Visit www.deepings-camera-club.co.uk.

NMM'S LONDON PHOTO BASE A STEP CLOSER

THE NATIONAL Media Museum (NMM) has moved a step closer to opening a London gallery.

The Bradford-based museum (pictured right) has confirmed that it is searching for a team of designers and architects to work on the project.

News of a 'tender' document relating to the move was contained in a report published in *Design Week*.

However, an NMM spokesman told AP that the museum is still waiting for the government to approve funding for the project. NMM bosses are meeting with relevant parties in London to discuss the move, widely rumoured to involve the Science Museum.

'The London Galleries Project will see



the creation of 1,500m² of exhibition galleries in a location in the capital yet to be confirmed,' states the *Design Week* article.

It adds: 'The galleries are set to open in September 2012 and will focus on photography, film, television, radio and the internet.'

Interested parties will be invited to tender for the proposed work from 14 April.

The NMM spokesman refused to confirm whether one or more London venues will be involved.

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APReview

The latest photography books, exhibitions and websites. By Jeff Meyer



© GEORGE STEINMETZ

BOOK

Empty Quarter

By George Steinmetz

Abrams, hardback, 208 pages, £24.99, ISBN 978-0-8109-8381-6

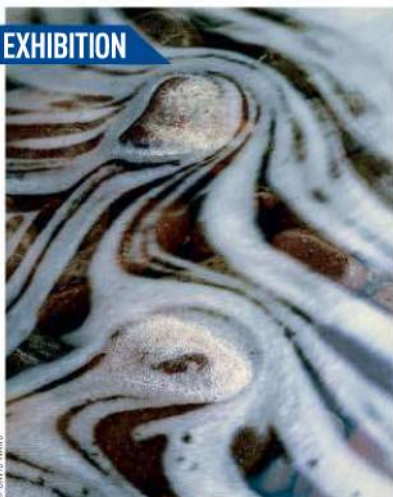
Amateur
Photographer
★★★★★

AS A REGULAR contributor to *National Geographic* for more than 20 years, aerial photographer George Steinmetz is accustomed to working in some of the world's most challenging locations. In his latest book, Steinmetz tackles one of his harshest environments yet, the Rub' al-Khali or 'the Empty Quarter', one of the world's largest sand deserts straddling Yemen, Oman, Saudi Arabia and the United Arab Emirates.

Very little of this region has ever been captured on camera, and Steinmetz made his attempt from a motorised paraglider. At the time of his first visits in the early 2000s there were no modern maps, so Steinmetz relied on old oil-survey charts from the 1960s, satellite images and local knowledge to navigate through the thousands of miles of sand dunes without getting lost.

The first half of the book comprises aerial shots that reveal the extreme remoteness and unique patterns of this terrain, while the latter half finds Steinmetz on the ground as a documentary photographer. Sheikhs, Bedouins, arms dealers... Steinmetz meets them all and provides a stunning overall portrait of a place that time forgot.

EXHIBITION



© DAVID WARD

Intimations

By David Ward & Anna Booth

From 31 March-11 April, the.gallery@oxo, Oxo Tower Wharf, Bargehouse Street, London SE1 9PH. Tel: 0207 021 1600. Open 11am-6pm daily. Admission free

DAVID Ward is one of Britain's most notable landscape photographers, and Anna Booth is a protégé of his (and Joe Cornish's and Charlie Waite's) esteemed Light & Land courses, as well as a rising star herself in British landscape photography. This is a unique opportunity to see a collaboration between the pair and what might perhaps be a deviation from the landscape photography you're accustomed to.

Intimations tends towards the abstract, passing on the traditional wider angles of landscape photography and using longer focal lengths and creative framing to take a closer look at some of the smaller details within a scene. Many images rely on the power of suggestion.

This is one exhibition not to miss, if not for the chance to see both an icon and a rising star, but a new interpretation on the landscape.



© ANNA BOOTH



© JOHN G. MOORE

Spirit

By John G Moore
 Blurb, hardback, 160 pages,
 £30, ISBN 978-0-9564520-0-9
 To order visit www.johngmoore.co.uk



FROM the spring of 2008 until the autumn of last year, Scottish photographer John G Moore travelled all 211 miles of the John Muir Trail, which cuts through California's imposing Sierra Nevada Mountains. Starting at Yosemite Valley, he travelled south to Mount Whitney – one of the highest peaks in the US – lugging a Canon EOS 5D Mark II, Hasselblad H3DII-5 and a host of lenses.

Moore's resulting book is a strong collection of fine-art landscape images that trace his journey through this breathtaking stretch of country, with strong nods to photographers like Ansel Adams and Carleton Watkins, who made their names



in this region decades and centuries before him. This is particularly apparent in Moore's b&w images, with their full range of tones and emphasis on the wide vista. Moore's use of light, grabbing something spectacular even in its harsh midday form, is what links his colour and monochrome series together and captures the beauty of the Sierras so beautifully. Full of rich colours and bold black & whites, this is a must for anyone who likes the drama of the American Southwest.

CONDENSED READING

A round-up of the latest photography books on the market

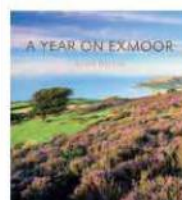


● **DIGITAL LANDSCAPE PHOTOGRAPHY** In the footsteps of Ansel Adams and the great masters, by Michael Frye, £15.99

Ansel Adams and his contemporaries inspired generations of landscape photographers with their stunning use of light and contrast to create certain moods. Here, Frye explains the techniques behind their iconic images and relates it to the digital age by explaining how their effects can be replicated using image-editing software. Dangerous ground, for sure, but Frye treads the line carefully. ● **BIG CAT STUDIO** by Dr Bhagavan



Antle, photography by Barry Bland, £9.99 Conservationist Dr Bhagavan Antle and photographer Barry Bland aimed to create a series of stark, intimate portraits of seven species of big cats by setting them against a white studio background. The result is an interesting study of feline grace, but it leaves you ultimately wondering what the point really is. ● **A YEAR ON EXMOOR** by



Adam Burton, £16.99 There are a lot of these region-based photo books out there, but Frances Lincoln publishes some of the best of this popular niche and Adam Burton is a fine photographer. Rich colours, strong light and wide vistas leap off every page.



● **EXTRAORDINARY CLOUDS**

Skies of the unexpected from the beautiful to the bizarre, by Richard Hamblyn, £9.99 A title like this will probably make you recoil a bit, but the lenticulars, lunar halos and fallstreak holes in this collection are absolutely thrilling. Not every image is a photographic standout, but there are some truly stunning images from inside Hurricane Katrina that will make your jaw drop.



WEBSITE

www.refendi.com

Just 33 years old, Rena Effendi has been taking documentary photographs since 2001. Beginning with a series focusing on the effects of the oil industry on people's lives in her native Azerbaijan, she then traced the 1,700km pipeline from Baku through Georgia and Turkey and photographed the many people she met along her way. The result was her first book, *Pipedreams: A Chronicle of Lives along the Oil Pipeline*.

Rena's fabulous website not only lets you peek at the images from her book, but also view her portfolios of images from Russia, Tehran, Afghanistan and a staggering selection of pictures documenting the 2008 Georgian conflict. A mixture of colour and black & white, Rena uses natural light to stunning effect and has an incredible eye for framing her subjects in the perfect position.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

HIGH PRAISE FOR A 'CLARSY' CAMERA

Like Mick Bidewell (*Letters*, AP 6 March), I too fell for the superb Olympus OM-1n. I bought one in 1984 and despite the TTL metering giving up the ghost (I now use a handheld meter), wild horses couldn't drag it away from me.

I had a thrilling experience while attending a wedding in London back in 1987. After the reception, while wandering around sightseeing, I saw none other than Patrick Lichfield – surely one of Olympus's most famous users – taking pictures of a gorgeous model. I waited for a lull in the proceedings and then walked over to say hello.

Despite his 'toff' image, he was absolutely lovely. He was using a Hasselblad, if I remember correctly, but on seeing my OM-1n he got out his own OM-2n and I suddenly found myself talking photography with a legend! At one point, he attempted to mimic my Geordie accent and it was hilarious.

Patrick even took time out to fuss over my 12-year-old daughter Helen, who was using my Olympus Trip, which he himself had promoted in those legendary TV commercials. I knew my OM-1n was a fine SLR, but to hear someone like Patrick Lichfield praising my choice and calling it a 'clarsy' camera in his ever-so-posh voice was wonderful.

Twenty-three years on, my Olympus OM-1n is – broken meter or not – still very much a 'clarsy' camera.

Amanda Smith, Northumberland

And it has outlasted him by some distance. I never got to try Lichfield Gin. I wonder if that was 'clarsy' too? – Damien Demolder, Editor

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

anyway. As I thought, they were all OK. I removed one of the slides from its mount to check for a lab error, but the marking on the edge of the film was fine, so it wasn't a processing error. Very puzzled, I could not think what was wrong.

A few days later, on a bright sunny day, I came in from the garden and thought to myself, 'It's very dark in here!' Then it hit me! I had recently started to wear a new pair of glasses, which I had fitted with Reactolite lenses for the first time. It was a relief to know why I had overexposed the film, but I could have kicked myself.

Mick Lake, Essex

FUTURE IN THE BALANCE

AP's interview with the CEO of Jessops (*News*, AP 6 March) was of interest to me because, from my recent dealings with the company, I would be surprised if Jessops has a future! These experiences come from having visited various stores in Reading, Milton Keynes, Aberdeen and Edinburgh.

I find that prices are not always competitive with other retail outlets, such as PC World, Currys or even the expensive likes of Staples and John Lewis (compare, for example, the cost of CF cards, printer inks, papers and even lenses). The 'new-look' stores seem nothing more than empty spaces with very little kit on display. The firm has also stopped holding many manufacturers' items for reasons the staff could not fully explain. Staff training is another problem, as many do not seem to know even the basics about the equipment they are selling, but try to focus on selling the so-called 'special offers' to predominantly ill-informed punters. The exception was the two staff I dealt with in Edinburgh, who were both knowledgeable and helpful.

My impression is that Jessops has taken an executive decision to concentrate on the 'point-and-shoot' brigade of Saturday shoppers and no longer wants to cater for the informed amateur. This dumbing down means that amateur photographers like me, living far from major shopping centres, increasingly rely on the far more professional service provided by online retailers, with their greater range of stock and a willingness to order when items are unavailable.

Michael Leek, Banffshire

POET'S CORNER

Our editor wears many hats: journalist, collector and user of old cameras and practical connoisseur of new ones, philosopher, historian, humorist and celebrated landscaper – but now poetry (*Letters*, AP 13 March)? While I can match using decrepit cameras, my landscapes and jokes are rubbish – but I'll give the Bard a pound of flesh:

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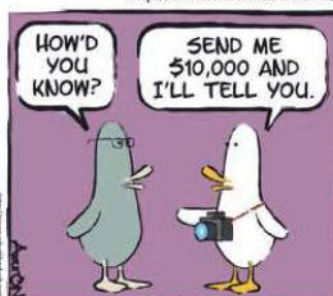
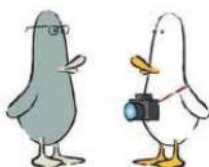
To be, or not to be: that is the question. Whether 'tis nobler to recall, in camera, Film and chemistry of Ilford and Kodak, Or openly take issue with digital trickery?

LET THERE BE LIGHT

Reading what Roger Hicks wrote in AP 6 March about not using an exposure meter reminded me of the time I never needed to use one. I was once quite good at guesstimating exposure. Negative film was never a problem if you erred on the side of overexposure, while with slide film I always

tended to underexpose. I had never had a bad exposure until one day three rolls of Fuji slide film came back from the lab really overexposed and not one slide was useable. My first thought was to check the shutter on the camera, but that was fine. I had used more than one lens so I doubted it was a sticking iris, but I checked all my optics

What The Duck



<http://www.whattheduck.net/>

BACK CHAT

AP reader David Bromwich laments the replacement of pictures with words

'A PICTURE is worth ten thousand words'. Confucius is supposed to have said that. I don't know whether he really did coin the phrase, but it does provide food for thought for us makers of photographs. Is it true? More to the point for us, can it ever be true of a photograph?

Certainly, an awful lot of words (or a lot of awful words) have been written and spoken on the subject of photography in general and on individual photos in particular. Susan Sontag wrote a complete book on photography that did not include a single photograph. Perhaps she thought that photography is too important a subject to be left to mere photographers!

To me, a photograph is like a joke – it hasn't worked if you have to explain it. Looking through the bookshelves I find so many photo books where it has been thought necessary to add pages (sometimes many pages) of waffle by some well-known novelist or other. Maybe someone thought it would add to the saleability of the book. I think it is a waste of space that could have been used to print more pictures. After all, photo books are bought, for the most part, by photographers, and what we want to see are pictures – don't we? Of course, I am not talking here about books on technique or photographic history or memoirs or blogs, but rather about books that showcase the work of a particular photographer or group of photographers. The pictures should speak for themselves. The most that we need to know is a brief history of the photographer's career, exhibitions and so on.

It's the same with titles. The only title a picture needs is the date and location. We don't need to be told that it's 'Fishing nets at dawn' as we can see that for ourselves. Titles should be informative, not pseudo-poetic. In the case of portraiture, if it is deemed necessary to tell us the subject's name, could we not have the full name instead of just 'Gladys' or 'Old Fred'? (and by the way, 'Untitled' is still a title.)

There used to be – and perhaps there still is, although I hope not – a regrettable tendency to publish photographs alongside poems. It was thought, I suppose, that the poem in some way complemented the photo. Now, I enjoy good poetry almost as much as I enjoy photography, but not at the same time. By putting the two together you diminish both. I suppose if you have a few photographs but not enough to fill a book, and a few poems but not enough to fill a book, it would be tempting to combine both to fill it, but this is a mistake and should not be done.

What we need is fewer words and more pictures. I have just added another 500 or so words. Perhaps instead of writing this I should have gone out and made some new pictures. Well, it was raining!

John Thomas, Rhondda Cynon Taf



STILL GOING STRONG

A long time ago, a company made a couple of cameras: first, the FM, then later, the FM2. If anyone can recall, these cameras used strips of something called film that, when used up, was sent away to any one of many willing processors. For a small fee it was then returned with a set of 6x4in pictures. Simple, as a meerkat might say...

I have one of each of these two devices, both of which are still working, though one of them has lost its sync terminal cap. Unable to get a replacement locally, I wrote to the manufacturer, which sent me a couple of caps free of charge. Considering the FM started life around 1977, and the FM2 around 1982, I did not expect to get parts so easily. This may explain why Nikon is well regarded today. I wonder if I bought one of today's digital marvels whether parts would still be available over such a time span?

JA Philpot, Norfolk

And opposing – end it? Process and weep
My friends; yet by weeping say we stop
The delicious graininess of HP5
Or saturated blush of Fuji Velvia?

We took our pics and waited hopefully,
That patient merit of unworthy takes –
Perchance to dream of the perfect frame,
Our sins developing in the dark.
All this we are heir to: snap or wrap;
Grab shots – aye there's the rub, but
Phixoshape will wipe away the tears,
Erase all warts and thorns of life.

In that held breath what dreams we leave
When we shuffle off some instant scene?
Now they layer truth to decorate
Their cracked and crumbling artifice.
Tomorrow and tomorrow images
from the past
Will show history as they like it shown –
Their marketplace must never be deranged!
Our moment stilled must be forever
changed.

Del Gaskin, Essex

That really is remarkably good, Del. I will have to get myself the Mac version of Phixoshape. Slightly concerned that you have too much time on your hands, though – Damien Demolder, Editor

CHANGING PERCEPTIONS

I am more than convinced that photography still has a big part to play in changing world affairs. The advent of lenses has proven to be an 'enabler' in learning about our world and how it works. To me, photography feeds into our perception visual factors that we otherwise wouldn't know anything about. Seeing images of Saturn in print

is one example; another would be the presentations of macro photography I've seen at my camera club, in which I've glimpsed a world beyond the capabilities of human eyesight. I recall, for instance, looking at a purple flower that, when viewed close-up, proved not to be a single flower at all, but rather a host of flowers of different colours that together appeared to be purple. The list of imaging revelations goes on.

How, though, can photography serve to shift our perceptions of life itself? Well, to start with, there's the climate variations at the poles. But what if photography were to reveal that this world is, in fact, more than just a mix of atoms and elements? A presenter at my camera club showed us all slides of pixel-like atoms he'd imaged by connecting an SLR to a microscope. Whereas we might see a tree or a rock, the microscope revealed a mass of atoms. Yet the greatest surprise was that within and around the atoms there could be seen a light haze. Since seeing this, I have, by chance, imaged what are described as energy fields around plants and people. It was Einstein who referred to an 'energy dimension' in life, about which we know little, and it is the digital camera that has the capacity to capture this energy phenomenon.

What it all means is that we live in, and are part of, a huge dimension of energy that is mostly invisible to our eyes. Is it possible that our perception of our solid world is about to change? Cameras that see a tree as atoms – are they really that far away? Some people believe we have souls. Perhaps cameras will one day be able to support or discount such beliefs. Who knows?



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Thoughts from a wildlife photographer's world



ACCORDING to WWF, there are possibly as few as 3,200 tigers left in the wild. Of the nine subspecies of modern tiger, three – the Bali, Javan and Caspian – are extinct and the remaining six are endangered.

All six remaining subspecies are threatened by poaching and habitat destruction. The Amur (Siberian), which is found primarily in eastern Russia, was on the brink of extinction in the 1940s although numbers are now stable. The Bengal (Indian) is found mainly in India, and some of these tigers are cream or white, instead of orange, due to a recessive gene. The tiger pictured right is a male Bengal. The Indochinese tiger lives in remote forests in mountainous areas and, as a result, little is known about these animals in the wild. The Malayan tiger was only identified as a separate subspecies six years ago. The South China tiger has all but disappeared from the wild, with just 47 living in zoos. Finally, the Sumatran, the largest subspecies, is found exclusively on the Indonesian island of Sumatra, and while it is protected it is still the target of poachers.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate conservationist – two roles that go hand in hand as far as he is concerned. A professional photographer for more than ten years, Andy has worked in every corner of the planet and photographed everything from ladybirds to elephants. He has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards.

In this weekly column, Andy recounts some of his experiences, shares his thoughts and highlights issues from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

It's the Year of the Tiger and this animal needs our help

TIGER, TIGER, BURNING PLIGHT



I'M A SNAKE. It's not an admission of my failings, but my birth sign in the Chinese calendar. This year it's the Year of the Tiger, and many

tiger conservationists are using it to raise awareness and funds to help save this noble cat. The reasons for its demise, and what can be done to save it, are complex, and a second article will follow soon after this one with my views on that. Right now, though, the first battle that needs to be fought is public awareness and the general apathy of the public towards conservation.

You may think that apathy is a strong word, but in the comfort of our everyday lives the plight of the tiger can seem worlds away. With pressures of family and work life taking precedence, the problem we, the conservation community, face is that the public believe that the plight of the tiger doesn't directly affect them. It's something nice to look at on the TV, but if we don't have them running wild any more we can always see them in a zoo. It's harsh but true, I am afraid. It is this opinion that we need to change.

Tiger conservation starts at the grass-roots level. We have to reconnect with the tiger and make everyone feel part of its future. As we so often feel powerless to do anything, I decided this year to show that anyone could make a difference. My project is two-fold: to raise public awareness and raise funds for projects that protect the tigers we have now. The problem with getting money from anyone at the moment is that we are in a recession and there is competition from worthy causes like Help for Heroes.

For many years I have used the profits from my own products for conservation, albeit privately, but now it is time to go public. We don't have the time to be subtle, so I decided to use my savings to self-publish my own book on tigers. *Tigers: a Celebration of Life* is packed with my best images and essays on conservation, photography and travel. In return for its purchase I donate at least 25% of its profits to the projects listed in the book. I have



© ANDY ROUSE

done the same for my tiger limited-edition prints that have appeared at my exhibitions at the National Geographic stores in London and Singapore. These have been visited by thousands of people from all over the world and have been designed to do one thing – to celebrate the tiger's life and show how wonderful it is.

Tigers need good publicity, not bad, and so much conservation is becoming a bad news story. I am a nobody, but I care enough to try and perhaps by the end of the year I will have raised a few thousand pounds (£10,000 is my goal) for tigers, and given tigers some new supporters. Perhaps I can make a difference to one tiger's life, and with only a few thousand remaining it is worth the effort.

If we let it fade into the night it will be a lot more than the tiger that will be lost: it will be the planet. If we cannot save the most recognised, talismanic, media-friendly animal on the planet, then we have no hope of saving anything else. Our forests will become empty and, without value, will be cut down. Extreme? Yes. Reversible? Only time will tell. **AP**

● *Tigers: a Celebration of Life* is available from www.andyrouse.co.uk, priced £25 for the Standard edition and £89 for the Collectors' edition (plus p&p). Copies of the limited-edition prints are also available





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PHOTO INSIGHT

Clive Nichols explains
the advantages of using
snow as a reflector and
why precise focusing is
essential when shooting
close to your subject

THIS is quite a rare snowdrop, called *Galanthus plicatus* 'Bill Clarke'. Most snowdrops are green, but this one is rare because of its yellow colour. It was growing in a private garden called Pettifer's, near Banbury in Oxfordshire. It's quite unusual to see this variety, and the owner was kind enough to tip me off when it bloomed.

I was drawn to this subject, first because of its rarity, but also because of where it was. It can be difficult to get a close-up of a flower in the winter, and any plant portrait I want to take at this time of year usually has to be done in my studio. What's more, we don't often get snow like this, which provides a nice smooth, neutral background.

Using my Nikon F90X with a 200mm

lens, I got down to about 1ft (30cm) to take this shot. Both flowers are in the same plane, but I focused on the one in front and set my aperture to f/4 so I could get a shallow depth of field. I like using as shallow a depth of field as possible because it can smooth out a background and isolate the viewer's attention on the flower that is in focus.

However, ensuring that the flower is in focus is a feat in itself. When you're working so close to the subject, the odds are already stacked against you. The slightest change of position will take your subject out of focus and completely change your image, if not ruin it. Outside of a controlled environment like a studio you put yourself at the mercy of luck. However, you can help yourself by photographing in the morning when

© CLIVE NICHOLS



conditions are generally still, or on a day with little wind. You can also use your body or other objects to try to shield your flower from the breeze.

The light, however, was quite delicate. There was a diffused, watery sunlight coming in from the left, and the white in the snow was bouncing light back up onto the snowdrop. The snow was essentially serving as a reflector while at the same time working as my background. When you're shooting low and close in, you can often struggle to find enough light, particularly if you're under a canopy of trees. Luckily, with digital cameras you can now shoot with almost no light at all. In this instance, though, I almost had too much light rather than not enough and was able

to shoot handheld at 1/250sec.

As the weather starts getting warmer and the snow disappears, it can be handy to put some white card or even paper in your camera bag for shots such as this. You can also experiment with using different coloured reflectors to add impact to similar colours already in your composition.

This was shot on Fujichrome Velvia 50, which is great for capturing colour, but when I scanned it into the computer I pushed up the saturation to bring out the yellow even more. The yellow is what makes this snowdrop rare, and to certain viewers this will be the most interesting aspect of the image. **AP**

Clive Nichols was talking to Jeff Meyer



CLIVE NICHOLS

As the UK's top garden photographer, Clive's knowledge and pictures are in constant demand. His expertise is invaluable



TALKING TECHNIQUE

Generally, the Hue/Saturation tool in your image-editing software is the simplest way to bring out the intensity of colours in a scene, or perhaps mute them to give your picture a colder feel to it. This tool is great for making changes to the picture overall, but if like Clive you want to make smaller, more specific changes to the saturation within an area of your image, try using the Sponge tool in Photoshop.

With your image open, select the Sponge tool and set the brush options in the options bar. Here you will want to set the intensity of your brush, so choose whether you want to Saturate or Desaturate your image and then determine the strength or percentage flow of the Sponge tool, which will affect how subtle or dramatic your changes will be. Setting a relatively low strength of about 10% is a safe option because you can always go over an area with the Sponge again if you don't think the saturation has been boosted enough. In other words, it's easier to build up saturation than it is to take it away.

With your options set, simply drag the Sponge over the area you want to adjust. If you're after a slightly more technical method you could also create a layer mask to adjust a specific colour within your image (see *Last Resort*, AP 6 February), but generally the Sponge tool will produce the results you're after much faster.

To see more pictures by Clive Nichols visit www.clivenichols.co.uk

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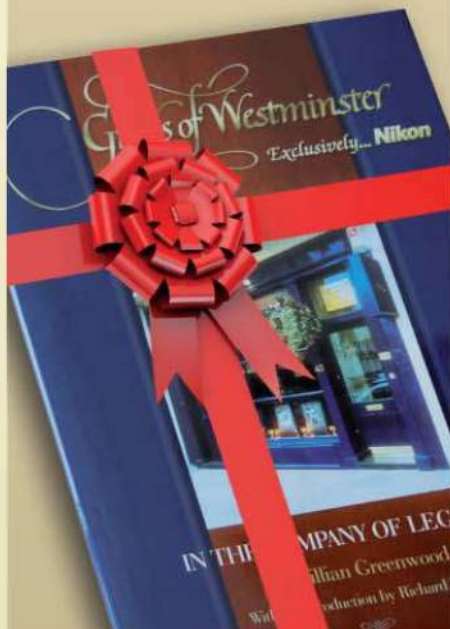


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AP SP 27 March 2010



Need to know

How to get there

If you are travelling by car from the west of the UK, take the M6 then follow signs to the A69 and B6318. From the east take the A1, then the A69 and B6318. The nearest railway stations are Haltwhistle, Bardon Mill or Haydon Bridge. From March to October a bus service runs along the wall. For information about this and other travel services visit www.nationaltrail.co.uk/HadriansWall/downloads.asp?PageId=138.

Parking

There are car parks at Walltown, Cawfields, Steel Rigg, Housesteads and Birdoswald. Parking charges apply. The standard charge is £3 per day, but once you have a ticket you can use it in other car parks belonging to the NNPA. A weekly car-parking pass costs £8 and is available from the Once Brewed Visitor Centre.

Where to stay

If you're visiting for an extended period of time, you may like to try one of the many B&Bs situated along the wall. There are four places in particular worth considering: Brookside Villa B&B (www.brooksidevilla.com), Willowford Farm B&B (www.willowford.co.uk), Burnhead B&B (www.burnheadbedandbreakfast.co.uk) and the B&B at The Old Repeater Station (www.hadrians-wall-bedandbreakfast.co.uk). There are also many campsites for the hardy traveller. Visit www.ukcampsite.co.uk/sites for more information.

Where to eat

If you are traversing the hills of Hadrian's Wall, you'll need a hearty meal to set you up for the duration. There are a number of local pubs that serve very good food at reasonable prices. The Twice Brewed Inn, Milecastle Inn and Greenhead Hotel are worth a visit, offering a range of food from light lunches to more substantial meals.

AP's guide to Britain's best photo locations.
This week... **Hadrian's Wall**

INSIDER KNOWLEDGE

Joan Thirlaway



Age 61
Occupation Retired
Photographic approach Joan's aim is to show the natural beauty and photographic potential of Hadrian's Wall to encourage people to visit

Website www.after-the-rain.co.uk

AS UK landmarks go, Hadrian's Wall is one of the most monumental and spectacular. Stretching 73 miles across the north of England, the ancient Roman fortification is a masterclass in structural design and a unique testament to human endeavour. Construction began in AD 122 by order of the Roman Emperor Hadrian so as to separate the Roman settlers from the native 'barbarians'. Its purpose was not, as is sometimes mistakenly believed, to separate England and Scotland. The wall cuts across Northumberland from Wallsend-on-Tyne in the east

to Bowness on the Solway Firth, and in 1987 it was designated a World Heritage Site. A phenomenal feat of engineering, in Roman times turrets and forts were built into the structure where soldiers would have lived. While the ravages of time have taken their toll, much of the original wall remains.

Joan Thirlaway has lived in Gilsland, Northumberland, on the edge of Hadrian's Wall for several years, and has been photographing areas along the wall near to where she lives. Here Joan suggests a few key areas where you can take picturesque images without travelling too far.



Sycamore gap Nikon D300, 16-85mm, 1/400sec at f/25, ISO 200, ND grad filter



All the photographs in this feature were taken within approximately six miles of each other. The potential for capturing a range of images in a relatively small area along the wall is enormous. This tree has been photographed countless times and is one of the most recognisable landmarks along Hadrian's Wall. It is used for the opening shot in the film *Robin Hood: Prince of Thieves*.

I wanted to see what effects I could create by shooting into the light. It was a bright, hazy afternoon and the result is these dramatic, slightly abstract

silhouettes. The naturally dramatic shape of the landscape lends itself to a silhouetted approach, and the contrast between the charcoal-coloured sky and smudged sun, along with the sleek, curving line of the hills, creates a sense of drama.

By stripping away the detail, the composition is simplified – but this can be just as effective as showing every last detail. Creating a silhouette doesn't mean you have to eliminate all colour, though. This image is monochromatic, but there are traces of pink in the sky. Subtle approaches like these often lead to images with a unique twist.

Coloured sunrise

Nikon D300, 16-85mm,
0.4secs at f/22, ISO 200



I took this photograph in the same area as my 'Mist' image, (see right), but from further up the hill. I wanted to be high enough so that the light would catch Sewingshields Crag in the top left-hand corner.

This is an early morning winter sunrise. You never know what sort of sunrise you are going to get, but on this occasion I was lucky – there was a beautiful glowing sunrise. I'd gone out with the intention of waiting until the sun was higher in the sky, but as soon as it touched the wall I knew this was the shot. I tend to meter from the back of my hand, which I find gives me an accurate exposure most of the time. Sometimes a sky with lots of expressive clouds is preferable to complement the landscape, but a cloudless sky has its own power. Here the featureless sky works because there is a lot going on in the foreground and it balances this out.

Mist

Samsung GX-10, 18-55mm,
1/15sec at f/16, ISO 100



The weather can be quite unpredictable, and on this occasion I noticed swirls of cloud in the sky. On closer inspection I saw that they covered parts of the landscape, and my interest was piqued. I took this image early in the afternoon on a cold, brisk February day. It was very bright and as the sun shone through the clouds it cast shadows across parts of the scene. I always try to take advantage of what's in front of me and the colours were out of this world. The sky was a brilliant blue and the light illuminated the greens and oranges of the foliage beautifully. The colours blended together and formed a seamless canvas, which created wonderful foreground interest.

I love to feature strong leading lines in my landscapes because they add a dynamic element, and the winding, undulating Hadrian's Wall is perfect for this. Here it runs vein-like through the middle of the frame.

Crossover light

Nikon D300, 17-55mm,
1/40sec at f/9, ISO 200



This peaceful view is near Steel Rigg. It is one of the few areas of water along Hadrian's Wall, so not surprisingly it's very popular with photographers, especially at sunset. This is a prime spot for capturing the fading colours in the sky at dusk.

The water was very calm, which is a huge advantage when shooting reflections. There are traces of colour in the buoys in the foreground and the boats aren't total silhouettes – their 3D form is still visible. I had to be careful that the boats didn't overlap with the dark area on the left-hand side and become lost in shadow. I angled my camera to avoid this and tried not to create ripples in the water. I always use a tripod with a cable release and an ND grad filter, which is indispensable in contrasty conditions. Crossover light can be difficult to expose for, but the ND grad helped to hold detail in the sky.

Sheep

Nikon D200, 18-200mm,
1/15sec at f/22, ISO 100



I hadn't set out to photograph the sheep, but as is often the case in photography, opportunities present themselves and you have to take advantage of them. There are sheep scattered throughout the fields along Hadrian's Wall and they are an intrinsic part of the landscape. I took this shot on a stormy winter's morning. It was snowing, so I had a plastic bag covering my camera. When the sheep saw the plastic bag and heard me rustling around, they thought I had brought food. They followed me across the field and stood there perfectly aligned. I couldn't resist taking a picture. Often the sheep will have their backs to you and are usually not very co-operative, so to have them 'posing' in this way was quite special. For me, the sheep make this image.

Morning light

Nikon D200, 18-70mm,
1/13sec at f/22, ISO 100



I took this shot early in the morning in the same area of Crag Lough as the image with the boats. The light had just caught the green hills and picked out the colours of the reeds in the water. There was a gentle wind that caused ripples on the water's surface, but these added texture to the scene.

The ripples guide the eye through the image to the hills behind.

It is the complete opposite of my other Crag Lough image, being light, airy and textured.

You can almost reach out and touch the rippling water. It has that exciting feeling of a new day beckoning. The buoyant clouds caught my eye as they crept across the sky and I was keen to bring these out in my image. Again, an ND grad filter was the key to achieving this.

Morning mist

Nikon D200, 18-200mm,
1/13sec at f/20, ISO 100



This is one of my favourite spots along the wall, and it is especially beautiful if there is mist.

In June and July the mornings can be very misty, which makes for some great atmospheric images. On this occasion the sun was lighting up the mist in the most spectacular way. I decided to zoom in on Housesteads Crag as I liked the way the mists were making the crags on the horizon look shadowy.

I've stood at this spot and seen rabbits running around, and you can actually see one on the left of the picture. This vista was featured in the TV series *Britain's Favourite View* and was chosen by Clive Anderson. Many people walk along the wall from east to west and don't turn around to look at the view behind them (this image looks east). It just goes to show how taking one last look over your shoulder when you are ready to call it day (or morning) can be the shot of the trip.

INSIDER KNOWLEDGE
This month marks the 1,600th anniversary of the end of Roman rule in Britain

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Christine, a 13-year-old mother from Yekaterinburg, Russia, 2007



Window on a woman's world

Olivia Arthur, Magnum's youngest female photographer, talks to **Gemma Padley** about why documenting the lives of women is so important in her work

IF YOU want to know how to become a member of the Magnum Photo Agency, brace yourself for some bad news. While we at AP are tireless in our quest to get to the bottom of all photography issues, there are some things even we aren't privy to. How to join the world's most celebrated network of photojournalists is, sadly, one of them.

Magnum's selection process may be shrouded in secrecy, but one thing is clear: you have to be an exceptional photographer. Olivia Arthur may only have been on Magnum's books for two years, but she has already made a considerable impact on the international photographic stage. After studying maths at Oxford University, Olivia, 30, decided to change course and enrolled on a photojournalism course at the London College of Printing. In 2003 she moved to Delhi in India to work as a freelance photographer. Three years later she spent a year with arts organisation Fabbrica in Italy, working on a project about the lives of young women along the border between Europe and Asia, and has visited countries including Iran and Georgia, documenting the role of women in society.

'When I was younger I had a darkroom where I made my own prints and at university I was picture editor of the student newspaper, so I've always had a keen interest in photography,' explains Olivia. 'It

was after I was awarded Guardian Student Photographer of the Year in 2001 that my interest in photojournalism really took off and I realised I could give it a go.'

WOMEN IN THE WORLD

Much of Olivia's work focuses on women. Projects including 'Beyond the Veil', a study into how women in Iran are challenging the restrictions placed on them by Islamic laws, and 'The Middle Distance', in which Olivia looks at the way women in the East live and the influence of Western culture, are bold attempts to tackle complex gender and cultural issues.

'Originally, this theme grew out of my time in India,' she recounts. 'I was interested in the relationship between Eastern traditions and Western influence. But this was a starting point, and in the end the project became more about the women and their lives rather than the differences between East and West. Once you've started a project you dig deeper and deeper and uncover more issues. I haven't found any answers, but I'll keep looking.'

The build-up to an assignment is lengthy and involves a lot of research, says Olivia. It is a process of trying to understand as much as possible about a place before getting there and thinking through possible issues to address through photography. 'I don't pre-plan my





Edranyita, a member of Iran's Christian community, at a holiday resort in Ramsar, Iran, 2007

shots, but I have an idea of what I might photograph before I go,' she says. 'It's more of a guide. I'll try to get my head around a place, but all the preparation vanishes into thin air in the first couple of days. The main thing I do beforehand is make contact with people in the country I'm visiting, but nothing beats being there and trying to figure it out as you go. A place might be very different to how you expected. Ultimately, it comes down to the people you meet. If I haven't been to a place before, it's a process of discovery.'

WORKING PROCESS

Most of Olivia's work is commission-based, and although she has covered action-packed stories on several occasions, the majority of her work consists of longer projects that gradually evolve over time and are by their nature more intimate.

'My images are about quiet, still moments,' she says. 'When I'm working on a project I'll know what I'm looking for: moments with a glimpse of emotion, for example; a look or expression that tells you something about that person. Using my Hasselblad medium-format camera helps to slow down this process even further, and you don't feel as though you're rushing in and grabbing the picture. There are times when you have to seize a moment, but I feel less comfortable working like that. The Hasselblad has a waist-high viewfinder and using this is an important part of how I take pictures. As I'm not holding the camera in front of my face, I can make eye contact and still take the picture. It affects the way people respond to me and therefore the mood of the image. Using the camera at waist height is less confrontational. I prefer shooting in this way rather than holding the camera to my eye.'

Some of Olivia's images are fairly unconventional. Subjects are sometimes small in the frame or have their backs to the viewer and are often dramatically lit, usually by natural window light. The angles Olivia shoots from are also quite unusual. In one image, Olivia photographs a woman sitting

in a bar with the bar top slicing diagonally through the frame (see below). The tilted, angular crop adds to the unsettling feel of the image. In another, young women are seen preparing a meal, photographed from a low angle and at close range (see below right). It's as though the viewer is there in the moment and there is a palpable sense of realism and immediacy.

Quite often the women are pictured on their own, sometimes looking pensive. In one image, a woman is at the far left of the frame and looking to her left (see right). An open wall stretches out behind her like a blank canvas. To some viewers this may seem a strange way to frame a shot, but the empty space draws attention to the woman's blank expression and highlights the bleakness of the scene. We can draw conclusions about her state of mind from her stark surroundings.

'Each picture has its own story, but together they relay a narrative,' says Olivia. 'I take a 50mm lens with me but I mostly use an 80mm optic, which is the standard lens on a medium-format camera. It represents most closely what we see with the naked eye. When I graduated from my course I thought photojournalism was about using a wideangle lens to show as much of the action as possible, but when I was in India there was so much going on everywhere I found using the standard lens enabled me to step back a bit and concentrate on specific parts of the scene. I looked for space around my subjects – it was a relief from the craziness of it all.'

'Using the camera at waist height is less confrontational. I prefer shooting in this way rather than holding the camera to my eye'



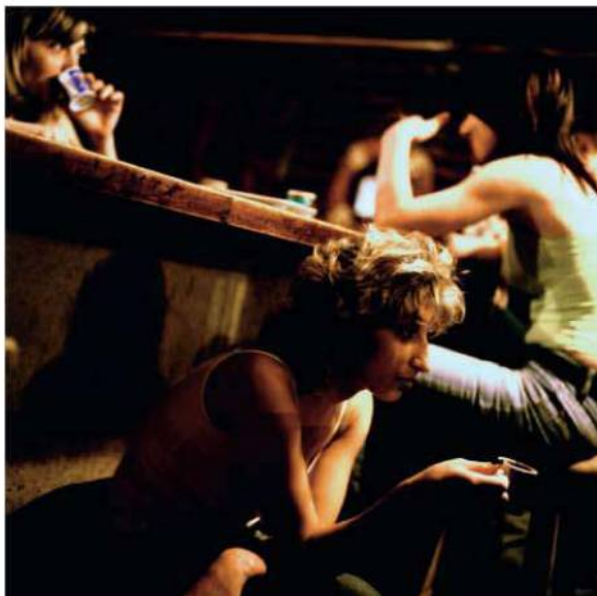
EMBRACING THE MOMENT

'I do a lot of my work in people's home environments,' says Olivia. 'Sometimes you see a moment forming. In the image of the girl spinning around (see right) there was a definite energy. The women were not allowed to leave the house. They stayed at home all day, but when someone played music they would get up and start dancing. There are times when you have to put down the camera and join in. That's part of the experience, too. This is one of the rare pictures I took using a wideangle lens. I'd

Above: Helen, a patient in a state psychiatric ward in Tbilisi, Georgia, 2006

Right: Women in a café, Tbilisi, Georgia, 2006

Far right: Girls prepare tea after the Sunday service at the Russian Church, Baku, Azerbaijan, 2006





Right: Hediye and her sisters are forbidden from ever leaving the house in Agri, Turkey, as the community is very conservative, 2006

Below right: Natalie, a victim of domestic violence, still lives with her ex-husband in Russia, 2007



bought it second-hand and it was a bit scratched, which accentuates the glow from the window.'

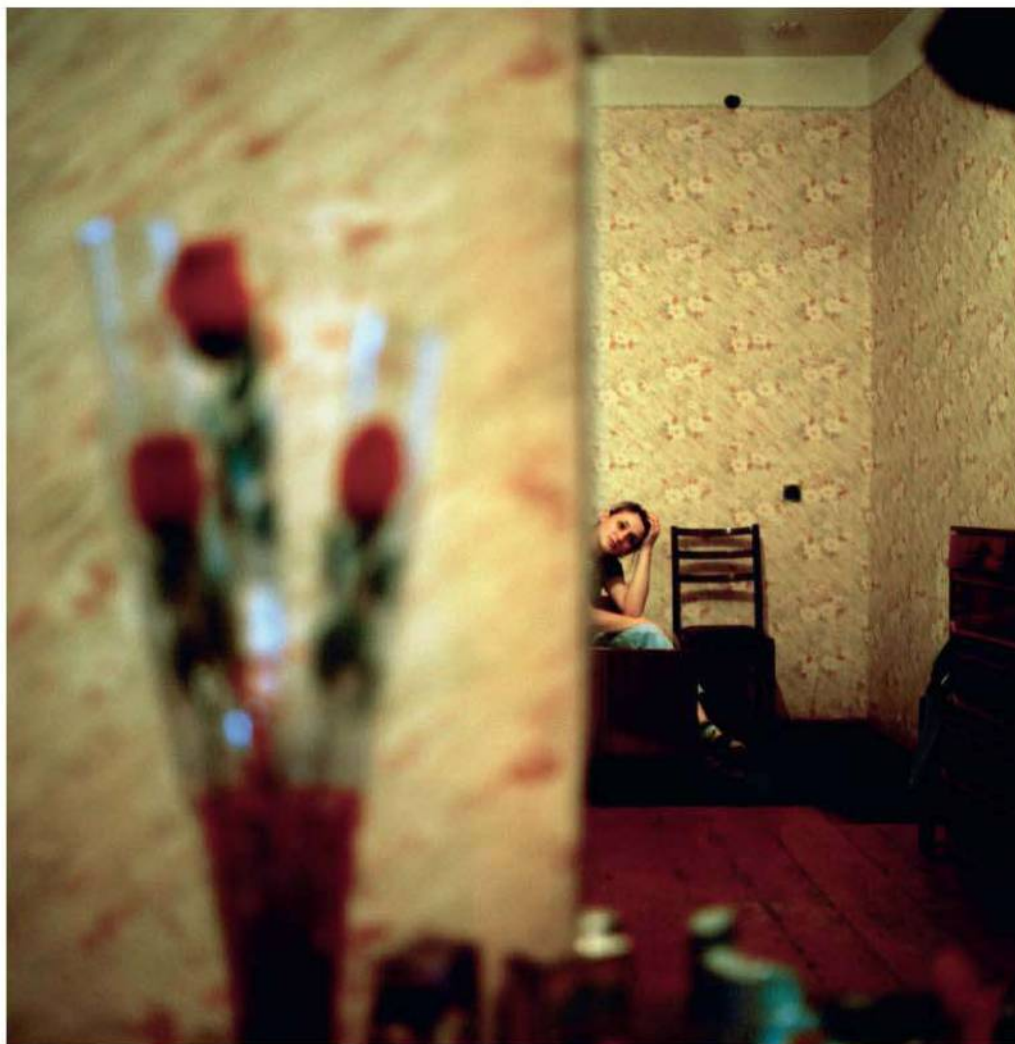
While creating a rapport with her subjects is obviously an important aspect of her work, is it always necessary to build a relationship with the person or group of people to produce images with integrity? 'I think it helps to give the images a bit more feeling,' says Olivia. 'You can see in an image when the photographer has established a relationship with their subject – in portraits, for example – but it doesn't mean you should only photograph people if you have an established relationship. From a practical point of view it isn't always possible to do this.'

Gaining the trust of the people she photographs is vital, but the way Olivia approaches her subjects depends on the situation. 'A lot of my work relies on friendships,' she says. 'Some of the people are the same age as I am and they accept me into their lives for a short while. As you

spend a lot of time with these people you start to develop a sense of trust, although photography by its nature is quite intrusive – you're going into people's homes, after all – so you have to be quite thoughtful in the way you go about it. In intimate situations you do sometimes question whether you should take a picture and ask yourself when to draw the line. You have to try to understand the culture of the place you are in and know the limits of what you can and can't do.'

Olivia says Saudi Arabia was an especially difficult place to take pictures. 'You have these deep divisions between men and women. Often I'd be in a situation where I could take a picture, but I knew I wouldn't be able to use it. People would say, "You can take the picture because it's just for you, isn't it?" to which I had to reply, "I'm a professional photographer, so the images may be seen publicly". It's a very fine line between what





Nino, a kidnapped bride from Tbilisi, Georgia, 2006. Her boyfriend and his friends took her away one day and forced her to marry him. It's a socially accepted practice in many villages, so she decided to stay with him. She says she is happy



you can and can't photograph. 'It is becoming increasingly difficult to take pictures because people question what the images are going to be used for,' she continues. 'There is not always a clear understanding of the image usage. As the internet becomes even more ingrained in people's lives, it will affect what photographers are able to photograph. People are more protective of their identities now and increasingly aware of how and where they want images of themselves to be used. It's a complicated issue, but an important one.'

FEMALE PHOTOJOURNALIST

While photojournalism is far from being the sole preserve of men, there are considerably fewer women in the profession. Although in recent years the industry has become more inclusive, does Olivia believe women have to work harder to be taken seriously? 'People always ask about that, but I don't think you are at a disadvantage as a woman in terms of getting jobs or when you're on an assignment,' she says. 'I've never been in a situation where being female has held me back. Personally, I've found that people genuinely respond well

when I'm photographing them. Being young helps, too. I'm often asked if I'm a photography student – and that means a lot because people see me as unthreatening. I always try to explain what I'm doing and show people my images. I did this for my projects about women and the difference it made was amazing. It was interesting to see how people's attitudes towards me changed.'

Before she turned professional, Olivia used to read AP. She found the second-hand equipment pages particularly useful. So what advice would Olivia give to budding photojournalists in the fraught and sometimes precarious world of photojournalism? 'There are many people in the industry with differing approaches,' she says. 'You have to have drive and ambition and be stubborn and persistent. I started my career in India where I used to get on a train and not really know where I was going. To me that's what makes it exciting. You have to be prepared to push through whatever obstacles that confront you. Anyone can learn to take good pictures, but if you aren't comfortable putting yourself in unfamiliar situations you're at a disadvantage. There's no one way to become a professional

'It is becoming increasingly difficult to take pictures because people question what the images are going to be used for'

photojournalist, but for me a key decision was going to India – putting myself in a place other than the UK. I met other photojournalists and got jobs through the people I met. Making the jump by taking yourself abroad is a good way to start if you can afford to do it.'

SETTING PERSONAL GOALS

Olivia doesn't set herself specific targets to complete within a given time frame, but she'll often have a number of personal projects on the go alongside her commissioned work. 'I think photographers sometimes get "lost" because there's so much out there you can do, such as books and exhibitions,' she says. 'It's not possible to do everything all at once so you have to focus on a few things at a time. Since joining Magnum I've been a lot busier and I've had to be more organised. I'm doing a lot of exciting things, but I've got a long way to go.'

'People talk about the death of photojournalism, but I don't think that's accurate. There are many interesting developments and I think we'll see more photographers responding to situations on an emotional level, not just in a reportage fashion. There are always new things to explore.' **AP**

To see more of Olivia's images visit www.magnumphotos.com and www.oliviaarthur.com

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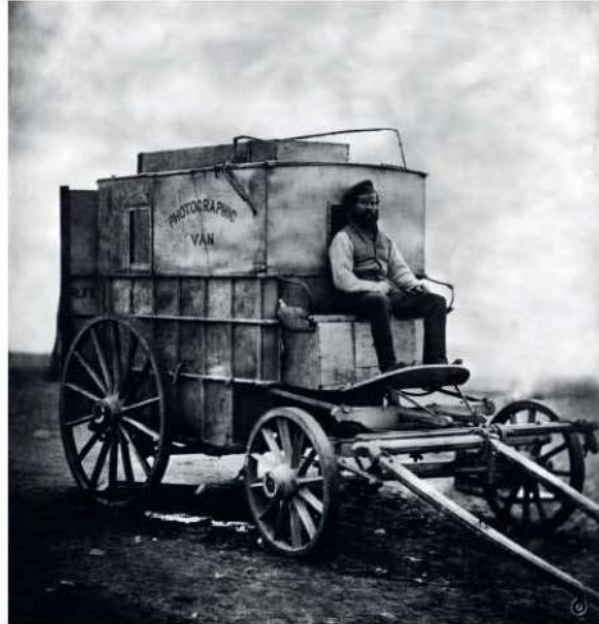
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Roger Fenton 1819-1869

Roger Fenton was a pioneer of photography, who produced some of the best photographs of his era and was the first official war photographer. **David Clark** looks at his life and work

ROGER Fenton's career as a photographer lasted little more than ten years. Nevertheless, his achievements included founding the Photographic Society (later the Royal Photographic Society), covering the Crimean War as the first official war photographer, and leading the drive to establish and develop photography as an artistic medium.

Photography was an expensive hobby in the mid-19th century and, like many 'gentleman photographers' of the period, Fenton came from a wealthy background. His father was a banker and the MP for Rochdale in Lancashire, and initially it seemed that Fenton would pursue a career as a solicitor. He studied law intermittently after attending university, but his real passion was art.

Fenton used an inheritance from his grandfather, a mill owner, to study painting in Paris and London in the 1840s. However, after seeing a number of photographs on display at the Great Exhibition in 1851 he turned his attention to photography. He was soon producing his own images, including

London scenes and self-portraits, and held his first exhibition in 1852.

He was a passionate advocate of photography, and in 1853 Fenton became the founder and first secretary of the Photographic Society. His status as one of the leading photographers of his day was confirmed by his invitation to make several portraits of the royal family in 1854. That same year, he became the official photographer at the British Museum, where he photographed many of its artefacts.

The official declaration of the Crimean War also took place in 1854, which was a conflict between the British Empire and its allies and the Russian Empire. The war was unpopular and there were heavy casualties on both sides. Partly to counteract growing criticism of the war, Fenton was sent to the battle zone as the first official war photographer, under the patronage of Prince Albert. He undertook the journey on assignment for the publishing firm Thomas Agnew & Sons, which hoped to sell his photographs.

Fenton travelled to the Crimea,

Left: Captain Dames of the Royal Artillery leans against a wall in camp during the Crimean War, 1855

Top right: Roger Fenton's photographic darkroom van used during the Crimean War

'Fenton was limited in what he could portray in his images, partly because exposures lasted for 10-15secs'

part of today's Ukraine, in February 1855. He took a huge amount of equipment, including five cameras and 700 glass plates, plus numerous bottles of chemicals and his own food supply. It was all transported in his Photographic Van, a converted horse-drawn wine merchant's van that functioned as a mobile darkroom (see picture page 32). He was accompanied by his servant and a photographic assistant, Marcus Sparling.

By this time Fenton was using the wet-collodion method, which required shorter exposure times than previous methods. It was also the first photographic process to produce a negative from which an unlimited number of prints could be made. The disadvantage was that the entire process, from coating glass plates with light-sensitive emulsion to exposing and developing the image, had to be done in the ten minutes or so before the emulsion dried.

It was therefore a very impractical process to be carried out in the field, particularly in the high temperatures Fenton was to experience in the Crimea. To make matters worse, his highly conspicuous van was occasionally fired on by the Russian troops.

He stayed in the war zone for nearly four months and during this time contracted cholera, broke several ribs and almost died from inhaling fumes from developing and fixing chemicals. Nevertheless, he made more than 350 large-format glass negatives of the conflict, including portraits of officers and battlefield images. The most famous of the latter photographs is titled 'Valley of the Shadow of Death' and showed a bleak battlefield road littered with recently fired cannonballs.

Fenton was limited in what he could portray in his images, partly because exposures lasted for 10-15secs so he could only photograph still or posed subjects. Content was also limited because he was obliged to present a positive view of the war. Nevertheless, his photographs provide a fascinating and unique documentary insight into the Crimean War and were arguably his greatest achievement.

Afterwards he returned to his familiar subjects, including portraits of the royal family and atmospheric studies of famous buildings and monuments around the UK. The contemporary attitude to his work at this time was summed up in an article on his photographs published in the *Journal of the Photographic Society* in May 1858 that stated: 'No one can touch Fenton in landscape: he seems to be to photography what Turner was to painting. There is such an artistic feeling about the whole of



© CORBIS

these pictures, the gradations of tint are so admirably given, that they cannot fail to strike the beholder as being something more than mere photographs.'

In 1858 Fenton made a number of studio portraits with an 'Orientalist' theme, which were followed by a series of beautiful still life studies in 1860. However, these images were among his final photographs.

In April 1860 Fenton's only son died at the age of 15 months. In the same month, his assistant, Marcus Sparling, also died. These events, together with the abrupt end to the reliable income that resulted from the closure of the family mill, are thought to have prompted a decisive change of direction in Fenton's life.

In 1862 he abandoned photography, resigned from the Photographic Society and sold all his equipment and negatives. He returned to his law practice before his death seven years later at the age of 50.

Although Fenton's importance was not fully recognised in his lifetime, it's now clear that his promotion of photography and his own significant body of work made him a key pioneer in the history of the medium. **AP**

BOOKS AND WEBSITES

Books: *All the Mighty World: The Photographs of Roger Fenton 1852-1860* by Gordon Baldwin is a comprehensive study of Fenton's work, price £40. A new book, *Roger Fenton-Julia Margaret Cameron: Early British Photographs from the Royal Collection* will be published in July 2010.

Websites: Numerous sites offer biographical information on Fenton, including the Tate Britain website, www.tate.org.uk, and www.wikipedia.com, which also offers useful links to other sites. All 25 of Roger Fenton's letters written during his assignment covering the Crimean War can be read on <http://rogerfenton.dmu.ac.uk>.

Self-portrait of Roger Fenton dressed in military clothing during the Crimean War, 1855

Biography

1819

Born on 20 March near Rochdale in Lancashire

1838

Attends University College, London and afterwards begins to study law

Mid-1840s

Studies painting in Paris, then later in London

1851

Views photographs on show at the Great Exhibition of 1851 and decides to take up photography

1852

Holds his first exhibition of photographs. He later photographs in Russia and these images become the first photographs of the country to be seen by the British public

1853

Becomes the founder and first secretary of the Photographic Society, later the Royal Photographic Society

1854

Begins work as the official photographer for the British Museum

1855

Spends four months photographing the Crimean War

1858

Makes a series of photographs on an 'Orientalist' theme, using models in his studio

1860

Makes more than 40 large-scale still-life studies

1862

Announces his retirement from photography and sells all his equipment and his negatives

1869

Dies on 8 August 1869 after a brief illness

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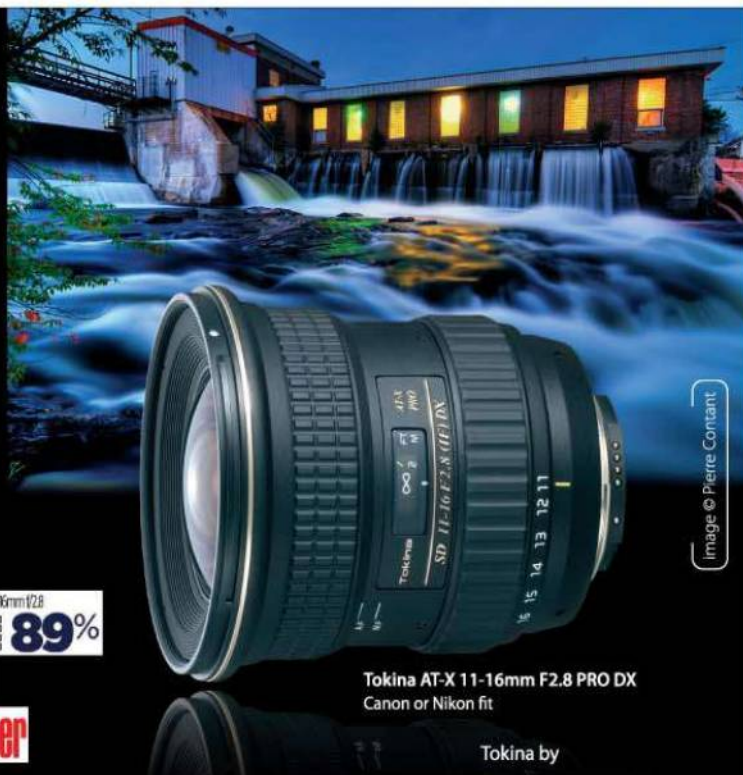


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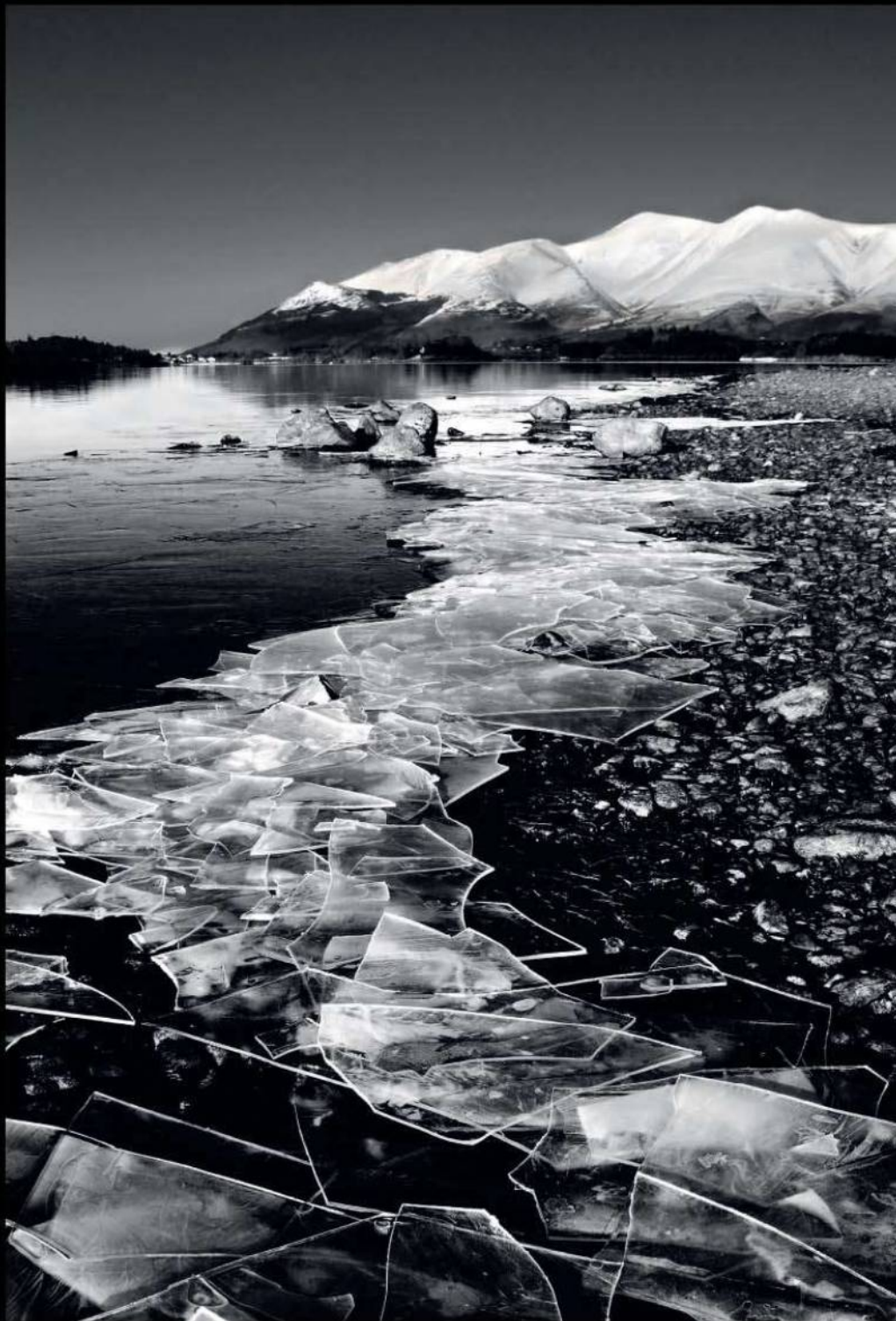
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Canon

1 Ricardo Alarcon
Gloucestershire **41pts**
Nikon D90, 18mm, 1/40sec at f/13

♦ Ricardo spent last Christmas and New Year with his wife and son visiting his in-laws in the Lake District. After several days of freezing weather and poor visibility there was finally a clear day, so he went to Derwentwater looking for reflections to photograph. 'I was amazed by what I found and just had to take numerous shots, this one being my favourite,' he says.

Judges say The broken sheets of ice stacked up all along the shoreline lead us into the picture and take us to the mountains beyond, while converting the image to black & white has brought out the detail and edge definition of the ice. It's a striking image and it's our favourite, too.

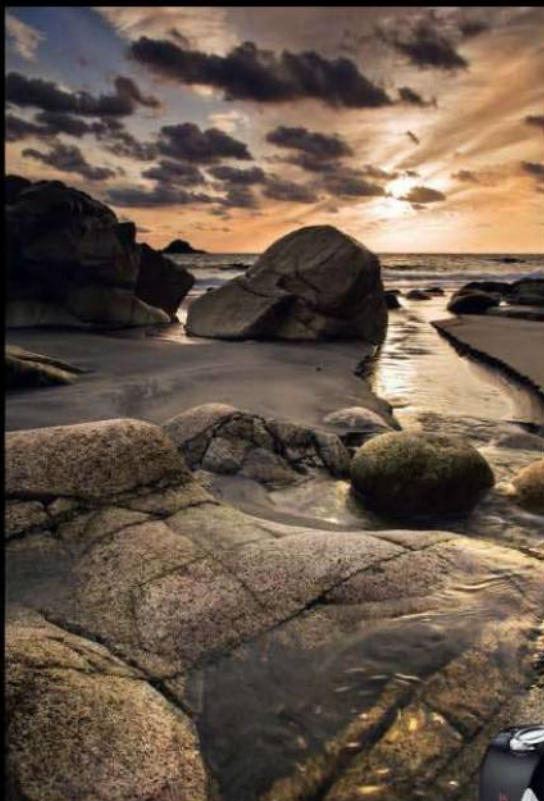


2 Paul Tomline
Cornwall **39pts**
Canon EOS 5D, 24-105mm,
1/500sec at f/9, polariser

♦ This image was taken on a day trip to Whitsunday Island in Queensland, Australia, while Paul was on a year-long trip around south-east Asia and Australasia. He had taken several shots of the bay, but took this one as an afterthought just as he was about to leave. 'Using the telephoto end of my lens helped condense the perspective,' he says. 'I used a polariser to bring out the blues and reduce reflection, as it was midday and not the ideal time to take landscape photographs'.

Judges say Whitsunday Island is very popular with tourists, and Paul has produced a more abstract view of a much-photographed place. The people walking in the centre of the image give a great sense of scale. A superb picture.





3 Peter Phillips
Bristol **37pts**
Canon EOS-1D Mark II,
1/6sec at f/22, 0.9 ND grad

◆ Having retired four years ago, Peter has the time to pursue his passion for landscape and visual-art photography, together with playing an active part in photographic societies. 'I have visited this beach at Porth Nanven in Cornwall many times, and on this May evening it all came together,' he says. **Judges say** Peter has produced a photograph with wonderful contrasts and textures between land, sea and sky. By following the water from the swirling pool in the foreground, we're led to the setting sun and dramatic sky. It's a glorious image.



The UK's most prestigious competition
for amateur photographers

APOY 10

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

We had a record-beating entry for our
opening **Landscapes and Water** round

Ricardo Alarcon, of Gloucestershire, wins first place in our **Landscapes and Water** round of APOY 2010. Ricardo will receive Canon's 15.1MP EOS 500D, which features nine-point AF, a maximum ISO of 12,800, Live View mode and the ability to record High Definition videos. He will also receive an EF-S 18-200mm f/3.5-5.6 IS lens. Together this kit is worth £1,399.99.

Our second-place winner is **Paul Tomline**, of Cornwall, who will receive Canon's PowerShot D10 compact camera, worth £319. Boasting 12.1MP, the rugged D10 is resistant to water, shock, dust and cold, making it perfect for your summer holidays. With 3x zoom, and scene, face and motion detection technology, the D10 covers all your photographic needs.

Peter Phillips, of Bristol, finished third and receives Canon's 10MP PowerShot SX120 IS, worth £249. This easy-to-use digital compact is capable of capturing enough detail for poster-sized prints or creative cropping and boasts a 10x zoom with optical IS and a 3in LCD.

The leader board

Our first round of APOY 2010 has been successful beyond our wildest dreams and the quality has been staggering. Our judges are currently recovering after having to pick the top 30, but we're confident they have chosen the right images.

It's still early days in the competition, and our leader board is just starting to take shape. No doubt we'll see plenty of movement over the coming months, so if you didn't make it this time there are still nine rounds left to catch up. To make up ground, though, you need to keep entering, as persistence pays off in Amateur Photographer of the Year.

Be sure to watch out for results of Round 2, **Rain and Bad Weather**, in our 24 April issue, and next week we announce Round 3. Finally, don't forget to include your address, daytime phone number, camera and exposure details in your email submissions.

1	Ricardo Alarcon	41pts	6	David Millard	35pts
2	Paul Tomline	39pts	7	Huw Alban	34pts
3	Peter Phillips	37pts	7	Mark Crocker	34pts
4	Adrian Gorst	36pts	7	Paul Da Silva	34pts
4	Simonas Valatka	36pts	7	Mani Puthuran	34pts



4 Adrian Gorst Ayrshire **36pts**
Nikon D90, 18-180mm, 1/60sec at f/8, ISO 200
'Looking across the Irish Sea from Arran' **Judges say** We like how Adrian has included so much sky in his frame, and the clouds almost appear like ripples in water



5 Simonas Valatka Lithuania **36pts**
Canon EOS 400D, 17-70mm, 1/500sec at f/10, ISO 400
Man standing by frozen river **Judges say** This is an image full of wonderful patterns and lines

6 Dave Millard West Midlands **35pts**
Canon EOS 40D, 28-60mm, 30secs at f/22
Rocks emerging from the sea **Judges say** Dave has captured a wonderful range of tones and created a nice graphic image



7 Huw Alban Northants **34pts**
Canon EOS 5D, 70-200mm, 30secs at f/32
'Lone tree growing out of the stream near Loch Tummel in Perthshire' **Judges say** Huw has taken the 'lone tree' subject model and created a highly original image

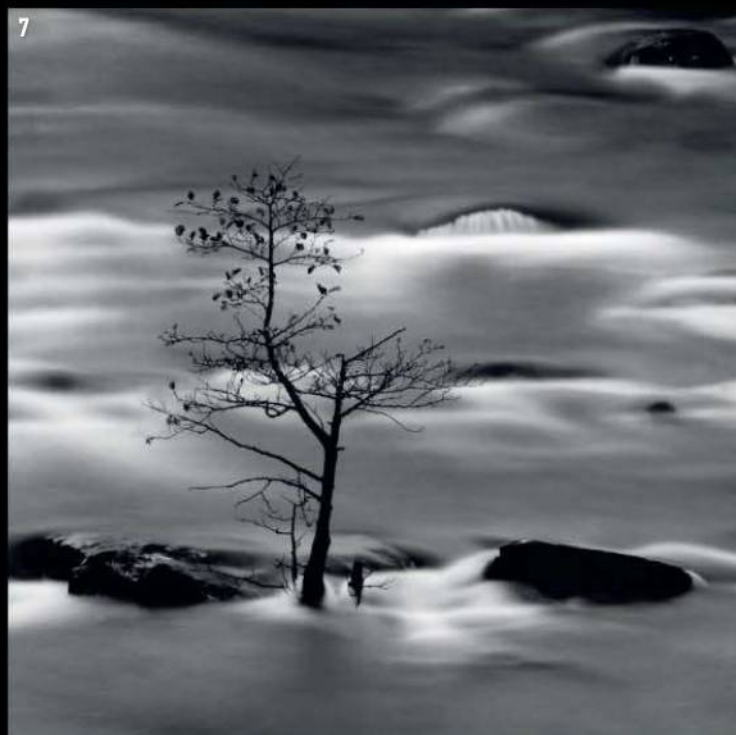
8 Mark Crocker Bristol **34pts**
Canon EOS 5D Mark II, 17-40mm, 1/64sec at f/22, ISO 50
Steps leading to the beach at Lyme Regis, Dorset **Judges say** This is a fantastic long exposure and the steps lead your eye into the frame and off into the distance

9 Paul Da Silva Co Durham **34pts**
Canon EOS 350D, 18-55mm, 1/10sec at f/16, ISO 100
Fleetwith Pike, the Lake District **Judges say** We don't think we've ever seen such an amazing reflection

10 Mani Puthuran North Yorkshire **34pts**
Mamiya RZ67, 50mm
Saltwick Bay, North Yorkshire **Judges say** Mani has captured stunning colours and reflections, and shown us Saltwick Bay as we rarely see it

11 Simon Ricketts Birmingham **33pts**
Canon EOS 400D, 17-70mm, 6secs at f/22
Wyming Brook, the Peak District **Judges say** Composing in a forest setting is always tricky, and Simon has done it very well

12 Dan Deakin Derbyshire **32pts**
Nikon D200, 10-20mm, 60secs at f/7.1, ISO 200, 10-stop ND filter
Giant's Causeway, Northern Ireland **Judges say** We love the use of black & white and extreme contrast, and how the clouds appear to mimic the rock formations





13 Jim Parren Cornwall **32pts**

Olympus E-620, 9-18mm, 1.6secs at f/22, ISO 100

St Michael's Mount **Judges say** Jim has shown an incredible eye for framing an original shot by getting down low and using a small stone for foreground interest. We like how the drag of the tide leads your eye into the background

14 Martyn Ferry Oxfordshire **32pts**

Olympus E-400, 14-42mm, 0.7sec at f/16, ISO 100

Hills shrouded in clouds, reflected in lake **Judges say** Martyn has created a fantastic abstract image of a traditional landscape scene by capturing the perfect reflection

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15 Michael Lainchbury London **32pts**

Nikon D90, 18-105mm, 1/250sec at f/8, ISO 200

Lake Naivasha, Kenya **Judges say** With an abundance of textures and lines, this would be a great shot even without the stream of light over the lake, but the sunburst makes this extraordinary

16 Nick Walton West Yorkshire **32pts**

Nikon D80, 10-20mm, 1sec at f/22

'Wreckage of the Admiral Von Tromp at Saltwick Bay' **Judges say** We like how Nick has framed the wreckage between the two land formations in the distance to avoid overlap

17 Stewart Smith Cumbria **32pts**

Nikon D200, 18-200mm, 2secs at f/18

Lodore Falls, the Lake District **Judges say** Brilliant motion, and the closer view emphasises lines and shape

18 Maggie Lambert West Yorkshire **32pts**

Panasonic Lumix DMC-G1, 14-45mm, 1/125sec at f/4.5, ISO 200

Ducks on a frozen pond **Judges say** Maggie was drawn to this scene for the way in which water and land lose their boundaries, and her timeless portrayal of this scene accentuates this feeling

19 Adrian Hall Surrey **31pts**

Canon EOS 50D, 10-22mm, 30secs at f/8, ISO 200, ND filter

Northumberland coast **Judges say** Adrian's persistence over 16 hours paid off. The large stones in the foreground create a nice pattern leading to the castle in the distance

20 Johannes Johannesson Iceland **31pts**

Nikon D3, 18-35mm, 10secs at f/25, ISO 200, ND filter

Mountains and water **Judges say** Johannes has captured a full range of tones and breathtaking depth. We love how the light breaks through the clouds just over the mountains in the distance

21 Kieran O'Connor Australia **31pts**

Nikon D80, 18-135mm, 1/2sec at f/22

Off the coast of Wollongong, Australia **Judges say** The rush of the waves over the rocks and realistic colours really put the viewer on that rock at that moment

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22 Partha Sarkar India 31pts

Nikon N6006, 24-50mm, 1/60sec at f/8

Sunset at Kovalam Beach, India **Judges say** We love the use of the tributary as a leading line and the striking light over the sea

23 Ron Boon Surrey 31pts

Nikon D300, 18-200mm, 25secs at f/29

Soustons Beach, France **Judges say** This minimalistic image is great, and we particularly like the two clouds Ron has faintly captured in the sky

24 Tina Ind Devon 31pts

Olympus E-3, 9-18mm, 10secs at f/16

Bovisand beach, Devon **Judges say** A perfect sunset and the perfect composition

25 Adam Feery London 30pts

Canon EOS 450D, 17-40mm, 210secs at f/16

Kimmeridge Bay, Dorset **Judges say** We love the minimalism and the way Adam's long exposure has flattened out the water to create this smooth effect

26 Paul Robertson North Yorkshire 30pts

Canon EOS 5D, 24-105mm, 5secs at f/16, ISO 50

'Daybreak at Whitby Pier' **Judges say** We love the motion and muted tones. Paul has taken a classic, familiar scene and given it fine-art treatment

27 Peter Stickler Swansea 30pts

Panasonic Lumix DMC-G1K, 14-45mm, 1/125sec at f/6.3

Burry Port, Carmarthenshire **Judges say** Peter's image boasts amazing light and dramatic action. A stunning achievement

28 Andrea Moxon Cheshire 30pts

Nikon D200, 70-300mm, f/5.7

Dog walkers on beach at Formby, Merseyside **Judges say** A well-captured image. The mist shrouds the sea and windmills just enough to hint at their existence, while there's enough light to throw the people into silhouettes

29 Victor Saltmeris Isle of Wight 30pts

Olympus E-510, 17mm

'Bridge and water reflections' **Judges say** A very atmospheric image with plenty to look at; we love the soft effect

30 Gavin Clarke Greater Manchester 30pts

Canon EOS 5D, 217-40mm, 1/40sec at f/4.5, ISO 400

Boats at low tide **Judges say** Not only is the light stunning and our eyes drawn to the isolated colours of the boats, but Gavin has also managed to capture intriguing patterns in the sand

PHOTO SAFARI

STUNNING LUXURY PHOTOGRAPHIC SAFARI IN KENYA

ACCOMPANIED BY DAMIEN DEMOLDER, EDITOR OF AMATEUR PHOTOGRAPHER

ARRIVE
NAIROBI SATURDAY
16 OCTOBER
DEPART SATURDAY
23 OCTOBER
2010

OCTOBER is the best time to photograph wildlife in Africa. Experience the spectacular migration of hundreds of thousands of wildebeest and zebra in the Masai Mara Game Reserve. Watch as they plunge headlong into the Mara River, while on the banks, prides of lion are poised to pounce. The Samburu Game Reserve has its own rugged beauty, with vast blue skies and large herds of elephant, as well as leopards, lions and Grevy's zebra.

Accompanying you on your travels will be Damien Demolder, Editor of *Amateur Photographer*, and David Sugden of Africa House Safaris, who was born and raised on a ranch in the Great Rift Valley, Kenya.

Every detail will be taken care of once you arrive in Nairobi – with transfers to the modern boutique

hotel, House of Waine, for your first night of luxury. Internal flights will take you to the Samburu and Masai Mara Game Reserves, staying at the beautiful Heritage Hotels' luxury tented camps. Custom-designed 4x4 photographic vehicles will transport you through Africa's most remote and untamed wilderness, with expert guidance to ensure an amazing African wildlife experience.

What's more, our friends at Sigma, have kindly agreed to lend us a selection of lenses for you to trial on location. At the end of the day you will return to your luxury camp for a meal and a chance to discuss the events of the day, and 'the shot that got away', with Damien and your fellow photographic enthusiasts.

You may have seen Africa's plentiful wildlife and beauty on television, but nothing prepares you for the reality.



ITINERARY

16 OCT Arrive Nairobi Airport. Transfer to Karen District for overnight stay at the House of Waine
17 OCT Internal flight to Samburu Game Reserve. 4x4 Game Drive to Samburu Intrepids. Back to Heritage Hotels' Tented Lodge
18 OCT 4x4 Game Drives to Samburu Intrepids. Back to Lodge
19 OCT 4x4 Game Drives to Samburu Intrepids. Back to Lodge
20 OCT 4x4 Game Drive before breakfast. Internal Flight to Masai Mara Game Reserve. 4x4 Game Drive to Mara Intrepids. Back to Heritage Hotels Tented Lodge
21 OCT 4x4 Game Drives to Mara Intrepids. Back to Lodge
22 OCT 4x4 Game Drives to Mara Intrepids. Back to Lodge
23 OCT 4x4 Game Drive before breakfast. Internal Flight back to Nairobi. Dayroom accommodation at House of Waine. Transfer to Nairobi Airport for flight home

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Hähnel Triad 60 Lite tripod Around £60

For more information visit www.hahnel.ie

HÄHNEL may not be the first brand you think of when you are looking for a tripod, but the Triad 60 Lite is a good entry-level model. The tripod's castings are constructed from magnesium alloy, while the legs are made of aluminium. It is a shame that the leg locks couldn't also be made of magnesium, instead of plastic, but the plastic does help to reduce the weight of the tripod to a respectably light 1.8kg.

Unlike some cheaper models, the legs can be individually angled at any one of four positions, which means the tripod can be used at heights from 24.8cm–162cm. The legs are each made of four sections, and when the tripod is folded it measures 61.5cm, including head.

For a budget tripod, the magnesium-alloy three-way fluid pan head is a nice addition, particularly for those wanting to shoot video footage with their DSLR. It features a cork-based quick-release plate, as well as two bubble levels to make sure that all your images are perfectly straight.

Hähnel quotes the maximum load for the Triad 60 as 5kg. I tested it with a Sony Alpha 850 and 70–400mm f/4–5.6 lens, which has a combined weight of around 2.5kg. Although the tripod did a good job of holding the camera and lens steady, I wouldn't want to place a load much heavier than this on it. However, if you do have a combination that weighs more than this, the chances are you will buy a far more expensive tripod anyway.

Richard Sibley



Amateur Photographer
An excellent value-for-money tripod
★★★★★

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

PermaJet Ultra Pearl 295 Fine Art paper

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FOR THOSE who miss the look and texture of traditional darkroom pearl papers, PermaJet's Ultra Pearl 295 may be the answer. The 295gsm Ultra Pearl 295 is thicker than many standard inkjet printing papers, and the grainy, slightly glossy textured surface reminds me of pearl-finished darkroom paper. However, it has a flaw: the coated particles on the paper's surface cause light to reflect off at different angles. With a standard gloss paper you can alter your viewing angle to avoid the reflections affecting the view of the image. However, the pearl finish means the surface texture is nearly always visible. This is a real problem with images that have large black areas, such as a portrait against a black background.

When printing lighter, brighter images, the results are far better and prints have a nice speckled gloss texture.

Using the paper with an Epson Photo Stylus R2400, the ICC profile from PermaJet's website produced good results.

If you miss pearl darkroom paper, PermaJet's Ultra Pearl 295 should be the answer, but it isn't really suitable for day-to-day printing, particularly with high-contrast black & white images.

Richard Sibley



Amateur Photographer
A good paper, but not suitable for everyday use
★★★★☆

FORTHCOMING TESTS In the next few months AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Olympus E-PL1

With a simplified interface and built-in flash, is the E-PL1 the perfect camera for learning about photography?

Samsung NX10

Samsung's new mirrorless interchangeable-lens camera with 14.6 million pixels.

Canon EOS 550D vs Nikon D90

Both have Live View and video technology, but is the 18MP EOS 550D or the 12MP D90 the best all-rounder for enthusiasts?

Canon iPF5100

A2 prints using Canon's 12-colour pigment ink system.

Panasonic Lumix DMC-G2

Panasonic's latest Micro Four Thirds camera featuring a new touchscreen.



AP hands-on...

Panasonic Lumix DMC-G2

Angela Nicholson reports on her experience with a pre-production model of Panasonic's latest micro-system camera

THANKS to its DSLR-style handling and impressive detail resolution, I am quite a fan of the Panasonic Lumix DMC-G1. So when Michiharu Uematsu, Panasonic's planning group manager, visited the AP offices recently to show us its replacement, I was initially a little concerned to learn it had a touchscreen. My fear was that the 3in, 460,000-dot, free-angle screen might not be as responsive as I'd like, and that it would be at the expense of button and dial controls on the camera body. However, within minutes of using a pre-production version of the Lumix DMC-G2 I discovered that the touchscreen is very responsive. An hour spent experimenting with a model that was a little closer to being market-ready, at the G2's launch before Focus on Imaging in Birmingham, also convinced me that the screen is genuinely useful.

While Panasonic hasn't completely done away with control buttons and dials, it is possible to change many of the Lumix DMC-G2's settings, including the white balance and exposure, using the touchscreen. Perhaps my favourite feature, though, is the Touch Shutter that allows the user to determine the point of focus and fire the shutter with the touch of a finger, or the supplied plastic stylus, on the LCD screen. It's something I plan to investigate more when a full-production model is available for testing, but I was very impressed by the speed at which the G2 is able to adjust the focus from one point to another. At first

AT A GLANCE

- 12.1 million effective pixels
- Micro Four Thirds mount
- 3in, 460,000-dot, touch-sensitive LCD screen
- 1,440,000-dot equivalent EVF
- 1280x720-pixel AVCHD Lite or Motion JPEG video

it was so fast that I assumed the Touch Shutter didn't actually affect the focus, instead just triggering the shutter release. However, it was soon clear that the camera is able to move the focus point swiftly so that the shutter release follows very shortly after the LCD is touched.

Panasonic has moved the AF mode control from the left navigation button on the camera back to the dial on the left side of the G2's top-plate, and the focus mode (manual, single AF or continuous AF) is selected using a switch around the dial. This means there's less button pressing and it makes switching between modes and selecting the AF point much quicker.

Another change to the layout sees the introduction of the iA (Intelligent Auto) button on the top-plate rather than via the main mode dial as on the Lumix DMC-G1. Pressing the iA button once turns the camera over to completely automatic control, while pressing it a second time returns the G2 to the original setup. While I'm not convinced that this is likely to be important to enthusiast photographers, the iA mode is useful for those who are less experienced. These users may also appreciate that this mode can be employed when shooting 720p video in the in AVCHD Lite format.

According to Michiharu Uematsu, the G2 has the same 12.1-million-pixel sensor as the G1, but the new Venus Engine HD II enables improved noise reduction by

separating out chromatic and luminance noise. It would be unfair to assess the camera's image-quality performance on the basis of a pre-production camera, but it is something we will look at closely when a full-production model becomes available.

I am also looking forward to investigating what impact the Intelligent Resolution (IR) technology has. In theory, IR is a great idea that could reduce the amount of time that photographers have to spend working on their images post-capture as it applies sharpening selectively. The aim is to keep toned and even areas, such as skies, smooth, while areas with texture and edges are sharpened. Judging by the sample prints Uematsu showed AP, it is effective.

PIXEL COUNT

Uematsu told me that Panasonic's engineers are currently unwilling to increase

'It soon became clear that the camera is able to move the focus point swiftly so that the shutter release follows very shortly after the LCD is touched'



The 3in LCD screen is touch-sensitive and in Touch Shutter mode users can activate the AF and fire the shutter with a single touch of the finger or the provided stylus



I used the Touch Shutter mode to capture these two images and found that the G2 was able to focus the lens very quickly for a camera with a contrast-detection system



the pixel count of the G-series cameras above 12 million because they believe this is enough for most applications, apart from when making very large prints. The main focus of their attention is on improving image quality, but they understand that some customers may want larger images so higher-resolution sensors are also being investigated. Uematsu went as far as to suggest that 20-million-pixel models could be available in the future. However, the company doesn't want to damage the reputation of the G-series by making a camera that produces poor-quality images.

As well as posing a risk to image quality, increasing the pixel count makes managing video files much harder. Down-sampling becomes more complex and uses processing power. There is also a negative impact on the read-out speed, which in turn affects the frame rate of the video (and continuous shooting). **AP**

Panasonic's Michiharu Uematsu shows off the Lumix DMC-G2 and G10 during a visit to the AP offices



CONTRAST-DETECTION AF SPEED

Having experienced the speed of the Lumix DMC-G2's AF response, I was keen to find out how Panasonic has achieved it. In an exclusive interview, Michiharu Uematsu told me that the G2's contrast-detection system uses a variable speed motor, with the fastest lens element movements being made when the subject is out of focus and consequently its contrast appears to be low. As the subject comes nearer to being in focus, and the level of contrast increases towards its maximum, the autofocus drive slows. This reduces the momentum of the mechanical focusing movements and therefore they stop closer to the point of focus than they would normally. A smaller focus overshoot means that the lens doesn't have to be adjusted backwards and forwards as much to get the subject sharp. The G2 also has a sensor read-out speed of 60fps rather than 30fps and this means that the contrast can be measured every 1/60sec, which is twice as often as before. This and the variable-speed motor enable the G2 to have an impressive AF response speed of 0.3sec.

Uematsu went on to say that as well as the internal processing, the G2's AF speed is influenced by the lens that is mounted. Some lenses have more powerful motors that enable the camera to achieve its impressive performance.

MORE PANCAKE LENSES

According to John Mitchell, Panasonic's DSLR product manager, the most popular kit lens with the Lumix DMC-GF1 is the 20mm f/1.4, indicating that the camera is popular with enthusiast photographers who understand the benefits of a large maximum aperture and who want a compact lens to match the camera's streamlined styling. Another pancake lens, the 14mm f/2.8, is planned to be available later this year. Although Mitchell told me that a request for more lenses with a range of focal lengths has been sent to the company's head office in Japan, Michiharu Uematsu was keen to point out that resources are not infinite and that it is only realistic to expect three or four optics to be introduced in any year.

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Canon EOS 550D

Given its 'baby EOS 7D' credentials, the 18-million-pixel, video-enabled **Canon EOS 550D** could be the perfect choice for the enthusiast on a budget. We put it to the test

Angela Nicholson
Technical Editor



I WAS VERY impressed with the Canon EOS 7D when I tested it in AP 7 November 2009, and it seems I wasn't alone in this view as AP forum members voted it their Product of the Year at the 2010 AP Awards. Subsequent investigations have also confirmed that even though it has a smaller APS-C-format sensor, it can really give the full-frame EOS 5D Mark II

a run for its money. So when Mike Owen, Canon Europe's photo products planning manager, came to the AP offices to give us an exclusive preview of the EOS 550D, a camera billed as a 'baby EOS 7D', he had my full attention. A camera that has the same 18-million pixel count and much of the same technology as the EOS 7D for almost £500 less could be as attractive to enthusiast photographers as it is to the novices at which it is primarily aimed.

In this test, as well as putting the EOS 550D through its paces, I'll look at how it compares with Canon's top-of-the-range APS-C-format EOS 7D, which is pitched squarely at enthusiast photographers.

AT A GLANCE

CANON EOS 550D ENTRY-LEVEL DSLR

- 18 million effective pixels
- Live View on 3in, 1,040,000-dot LCD screen
- 1920x1080pixel (Full HD) video recording
- Sensitivity range expandable to ISO 100-12,800
- Street price approximately £750

FEATURES

According to Canon's Mike Owen, the 22.3x14.9mm (APS-C-sized) CMOS sensor inside the EOS 550D has a lot in common with the unit inside the EOS 7D, but they are not the same devices. The effective pixel count of 18 million, for example, is the same, and unusually for an entry-level DSLR, the micro lenses are also gapless. This is significant as more of the light that exits the mounted optic is directed onto the EOS 550D's photoreceptors, and this helps to minimise the level of noise as the receptors' signal needs less magnification. However, a notable difference between the two cameras' sensors is that the unit in the EOS 550D only has four read-out channels rather than eight. The smaller number of read-out channels, and the single, rather than dual, Digic 4 processor mean that the EOS 550D has a maximum continuous shooting speed of 3.7fps rather than the 8fps of the EOS 7D. Although a rate of 3.7fps is very respectable for an entry-level camera, keen sports photographers may look enviously at EOS 7D users shooting away at the faster rate – at least until they come to editing the inevitably larger number of images. Canon

claims a maximum burst depth of 34 high-quality JPEG images or six raw files, but with a SanDisk Extreme III SDHC installed I was able to shoot 300 high-quality JPEGs or seven raw files in a single burst, so it's worth investing in a faster card if you want to shoot long continuous sequences.

Although a compatible external flashgun, such as the Speedlite 580 EX II, can be controlled via the camera's menu, the EOS 550D relies on such units (or the Canon ST-E2 Speedlite Transmitter) for providing wireless control over other flashguns. Unlike the EOS 7D, the EOS 550D doesn't have wireless flash control built in.

Another difference between the EOS 7D and the EOS 550D is that the EOS 550D accepts SD, SDHC and SDXC media rather than CF cards. Given that there are now 64GB SDXC cards available, this isn't a major drawback and it enables the camera to be smaller. In addition, the EOS 550D is the first Canon DSLR to allow control over an Eye-Fi card via the camera menu. This type of feature is more likely to appeal to professionals working in a studio than to enthusiasts, but some may find a use for it.

The EOS 550D is also the first Canon DSLR to have an LCD screen that breaks the one-million-dot barrier. I will discuss this in more depth later, but the image on the 3in LCD screen is made up of 1,040,000 dots. The screen also has a 3:2 ratio, so more of it is dedicated to displaying images and there are no blacked-out areas. The screen displays 100% of the scene in Live View mode, and both contrast and phase-detection autofocus are possible (in addition to manual focus) when images

are composed using this technology.

By and large the EOS 550D's specification meets most of the requirements of the average enthusiast photographer. In addition to the slower continuous shooting rate, however, keen sports photographers who are trying to choose between the EOS 550D and the EOS 7D may be disappointed to learn that the EOS 550D has the same nine-point AF system as the EOS 500D, rather than the 19-point module of the EOS 7D. While this means that the speed of the continuous AF response cannot be tailored to suit the subject, this is unlikely to be a concern for those photographers for whom nine points are more than enough.

7/10

BUILD AND HANDLING

Although a polycarbonate body is generally considered to be inferior to a magnesium-alloy structure, the EOS 550D feels pretty tough. I was unable to make it produce any creaking sounds when I gripped and squeezed it, and there was no sign of any give along the joints. The control dial and buttons also have a fairly high-quality feel and are responsive.

While I usually attach a strap to a camera, I prefer to carry a camera in my hand where possible and the deep textured finger grip and pronounced thumb groove of the EOS 550D make this very comfortable. In fact, during one phase of this test I carried the camera in this way between shots for around four hours without feeling the need to give my hand a rest.

As the EOS 550D is at the top of



The gradation on the fleece is a little smoother and less 'blocky' in the processed raw file than in the JPEG image. There is also more detail in the raw image



Canon's entry-level DSLR line, rather than at the bottom of its enthusiast collection, it doesn't have the large thumb wheel or mini-joystick on its back like the EOS 7D has. This means that the AV button must be used in conjunction with the small dial at the front of the top-plate to select the aperture setting in manual exposure mode or apply exposure compensation. This isn't a major hardship, but I miss the ability to select the AF point quickly using a joystick. Instead, EOS 550D users must press the AF point selection point button above the thumb rest and then use the navigation buttons. As a left-eye user, I find these buttons a little awkward when looking through the viewfinder as I have to squeeze my thumb between my nose and the camera. It's not a problem that is exclusive to the EOS 550D, though.

Like Canon's other DSLRs, the EOS 550D has a well-organised menu that is divided into tabbed sections. This makes it quick and easy to locate the desired feature. I find the My Menu screen, which can list up to six user-selected menu options, very useful. I use it to access the Auto Lighting Optimizer (ALO), custom white balance, Highlight Tone Priority (HTP), mirror lock-up, Live View function settings and format control. In addition, I opted to use the Set button to access the pop-up flash exposure compensation control.

The EOS 550D has a Quick Control Screen display that is accessed by pressing the Q button just above the navigation controls. This displays the camera's current settings (including the exposure mode, picture style, white balance, image quality and exposure settings) and allows all except the exposure mode to be selected and changed.

Apart from the issue of selecting the AF point, I have no complaints about the handling or control layout of the EOS 550D. It appears to be well put together and is comfortable to carry and use. At 128.8x97.3x62mm and 530g, it is also smaller and lighter than the EOS 7D.

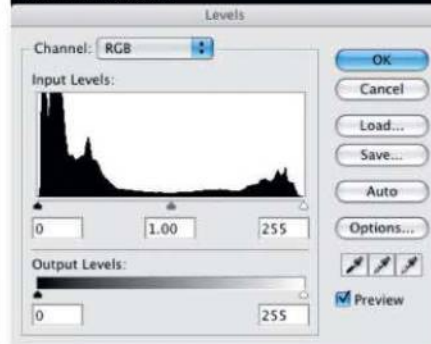
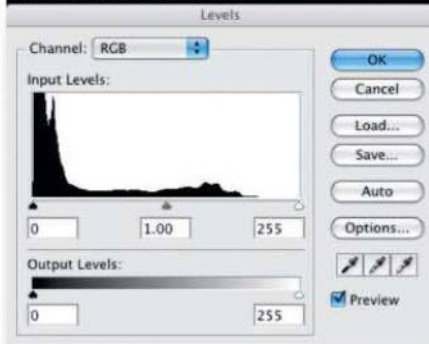
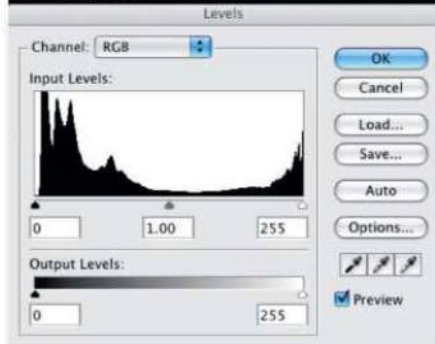
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While the Faithful picture style has produced a muted image, the Landscape setting has made the blue of the water go a little over the top. I prefer the Standard picture style image

FEATURES IN USE

EVALUATIVE METERING AND LIVE VIEW



AS I MENTIONED in the metering section, the EOS 550D's evaluative metering is linked to the selected AF point and this can impact upon the exposure of the image. I composed these images in the LCD screen with the camera on a tripod to ensure that the view remained constant, and, as I've found before, the exposure changed depending upon whether the selected AF point

was over a white or a black area. However, the exposure also changes when the camera is set to manual focus in Live View.

I took this sequence of shots with the focus set manually on the spout of the black teapot. After focus was achieved I moved the Live View magnification box between the white and the black pots, and although neither the focus nor

the scene was changed, the camera adjusted the exposure as soon as the shutter-release button was half depressed. This needn't be a problem provided the user is aware of it, and a quick 'in and out' with a grey card could ensure perfect exposure. I got the best result by increasing the exposure suggested when the magnification box was over the white teapot by 1.33EV.

RESOLUTION, NOISE AND SENSITIVITY

As the images of our resolution chart show, the EOS 550D is capable of resolving a lot of detail at the lower sensitivity settings, and it is on a par with the EOS 7D. The most detail-rich images are captured in low-sensitivity raw files when the level of noise reduction applied using the supplied processing software, Digital Photo Professional (DPP), is kept to a minimum.

Images captured at the highest sensitivity setting, equivalent to ISO 12,800, contain a fair amount of chroma and luminance noise. When the high-sensitivity noise reduction is turned off, the level of noise in JPEG images is approximately double the amount that is present in JPEG files captured with the noise reduction set to its standard setting. Although applying noise reduction doesn't obliterate all detail, there is an inevitable loss and more detail can be drawn from simultaneously recorded raw files. However, when the luminance noise reduction in DPP is set to zero, the ISO 12,800 raw files develop a crosshatch pattern (as do the

EOS 7D's) that is visible at 100% on the computer screen. This can impart a gritty texture to images sized for making large prints and it may therefore be preferable to apply a little luminance noise reduction.



DYNAMIC RANGE

A densely packed sensor can be a recipe for low dynamic range images, but Canon engineers have managed to crack this particular problem and the EOS 550D has a very respectable dynamic range of 12EV.

Like all Canon's recent DSLRs, the EOS 550D has both Highlight Tone Priority (HTP) and Auto Lighting Optimizer (ALO) modes to boost the effective dynamic range of images by darkening the highlights and brightening the shadows respectively. However, Canon has now decided that using both of these together can be detrimental to image quality, and as with the EOS 7D it is not possible to use HTP and ALO at the same time on the EOS 550D. Although HTP can be useful when highlights need protecting, it works

'There are many occasions when the automatic system delivers adequate results, but does not totally remove the colour cast'

by reducing the exposure and darkening the brightest areas. Consequently, many enthusiast photographers will find it better to reduce the exposure and use the ALO options (Low, Standard, Strong and Disable) to determine the degree of brightening to be applied to the shadows.



WHITE BALANCE AND COLOUR

Canon's white balance system is one of the best around, but that doesn't mean it is advisable to set the EOS 550D to its automatic white balance setting and forget about it. There are many occasions when the automatic system delivers satisfactory results, but it doesn't completely remove the colour cast from a scene, and while this retains some of the atmosphere it may not always be what you want. In some more 'non-standard' lighting conditions using the auto white balance option results in images that are a little too far from neutral. On the whole, Canon appears to have calibrated the

camera towards producing warm images – which is not surprising, as many people prefer a warmer, cheering image. When shooting inside a church on a bright sunny day, my images taken using the EOS 550D's automatic white balance system are a bit too warm and the best results were produced with the camera set to its daylight setting. When shooting in late afternoon light that was filtering through cream blinds, I found it is best to set a custom white balance value.

Setting the custom white balance is easy provided you know that the option to select the calibration image is located in the main menu and not in the white balance submenu along with the preset values. I am sure many first-time users would find it more easily if it could be accessed from the white balance short-cut button or the Quick Menu.

The usual Canon picture style options of Standard, Portrait, Landscape, Neutral, Faithful and Monochrome are provided for EOS 550D users to determine the overall look of their images. Control is provided over the sharpness, contrast, saturation and colour tone of colour images, and the sharpness, contrast, filter effect and toning effect of monochrome shots. In many instances the Standard mode produces print-ready results, and although they are sometimes a little oversaturated, when I adjust the more subdued results from using the Neutral or Faithful options I often find they end up being quite close to the Standard mode images. However, these adjustments are easy to make and files do at least give some scope to manoeuvre.

9/10

METERING

Canon introduced a new 63-zone Focus Colour Luminance (iFCL) metering system with the EOS 7D and this is also present in the EOS 550D. The new system uses two sensors to gather luminance and colour information, and this is claimed to make it more reliable by making it less influenced by red light. In its evaluative mode, the iFCL system also gathers information about the subject's distance from the AF system.

In addition to evaluative mode, the EOS 550D has centreweighted, partial and spot metering, which can be useful, but occasionally I find the evaluative metering behaves in a similar way to centreweighted metering. As the iFCL system is linked to the selected AF point, it can make a difference where the AF point is positioned. I noticed that the exposure can change significantly depending upon the brightness of the subject beneath the AF point when the scene is the same.

Despite this issue, the evaluative metering is generally very good and using it usually results in the main subject being correctly exposed. It isn't excessively distracted by bright or dark objects within the scene. However, as usual it pays to keep an eye on the histogram view, especially when shooting under overcast skies.

7/10

Facts & figures

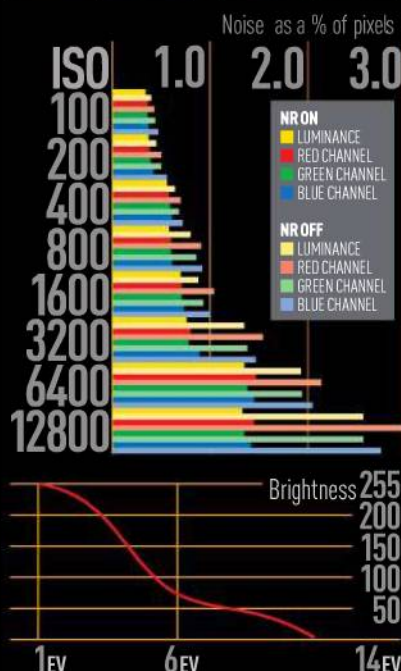
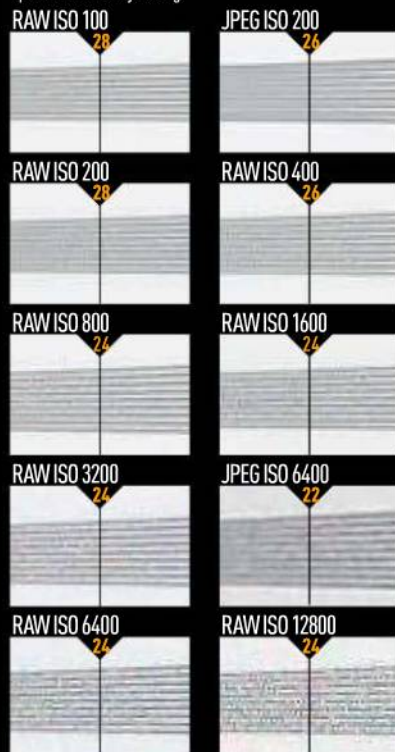


RRP	£799.99 body only
Sensor	18-million-effective-pixel CMOS sensor
Output size	5184x3456 pixels
Focal length mag	1.6x
Lens mount	Canon EF-S (compatible with EF)
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	Two-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/200sec
ISO	ISO 100-12,800
Exposure modes	Auto, program, aperture priority, shutter priority, manual, 6 scene modes and Creative Auto
Metering system	63-zone evaluative metering (linked to any AF point), centreweighted, partial (9%) and spot (4%)
Exposure comp	±5EV in 1/3EV or 1/2EV steps
White balance	Auto, 6 presets, plus custom setting
White balance bracket	Yes over 3 images
Drive mode	3.7fps for 34 large/fine JPEG files or 6 raw images
LCD	3in LCD with 1,040,000 dots
Viewfinder type	Penta mirror
Field of view	Approx 95%
Dioptre adjustment	-3.0 to +1 dioptre, 19mm eye point
Focusing modes	Manual, single-shot AF, automatic AF, continuous AF
AF points	9 (with centre-cross sensor) individually selectable points, auto or manual selection possible
DoF preview	Yes
Built-in flash	Yes – GN 13m @ ISO 100
Video	1920x1080pixels (at 30fps, 25fps or 24fps), 1280x720pixels (at 60fps or 50fps), 640x480 pixels (at 60fps or 50fps), MOV files with MPEG-4 AVC/H.264 compression
External mic	Yes
Memory card	SD, SDHC or SDXC
Power	Rechargeable Li-Ion LP-E8 battery
Connectivity	USB 2.0 Hi-Speed
Weight	530g without battery or card/s
Dimensions	128.8x97.5x75.3mm

CANON UK Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. www.canon.co.uk

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using matching 105mm macro lenses. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



UNDERSTANDING THE GRAPH This graph shows the brightness values recorded by the test camera when it is used to photograph a stepped gradation wedge. The wedge has transmission values in 1/2EV steps ranging from 0 to 12EV. The camera's exposure is set so the 12EV section in the wedge has a brightness value of 255. Software analysis of the image then determines the recorded brightness values of all the other steps and calculates the camera's dynamic range.

FOCAL POINTS

Display sensors

These two sensors detect when the camera is held to the eye and automatically turn off the LCD screen to prevent the photographer being dazzled

Live View/ Movie button

In stills mode, pressing this button activates the Live View so that images may be composed on the LCD screen. However, when the mode dial is rotated to the Movie option, pressing it starts video recording

Picture styles

The look of JPEG files may be adjusted by selecting the picture style via this button. The styles may also be edited for a personal look via the menu

HDMI port

This is used to connect the camera to an HD TV via the optional HDMI HTC-100 cable (RRP £61.41)



Camera shown actual size

Digital Photo Professional

As well as supporting the EOS 550D, the latest version (308) of Digital Photo Professional (DPP) allows images to be rotated and automatically cropped to correct sloping horizons. It's a useful feature that takes the software one step closer to be all the raw shooter needs.

New battery

Canon introduced the new LP-E8 Lithium-ion battery for the EOS 550D to meet Japan's Electrical Appliance and Material Safety Law, which came into effect in November 2008. This law limits the voltage of each cell to 2.5volts though the overall battery voltage is 7.2V.

LCD screen

Although the EOS 550D'S 3in LCD has a higher pixel count (1,040,000 dots or 346,666 pixels) than the EOS 7D, the gap between the cover and the crystals is not filled with optical plastic.

Lens correction data

Canon supplies the EOS 550D with peripheral illumination correction data for around 25 lenses installed. Data for additional lenses may be downloaded and installed via the supplied EOS Utility software.

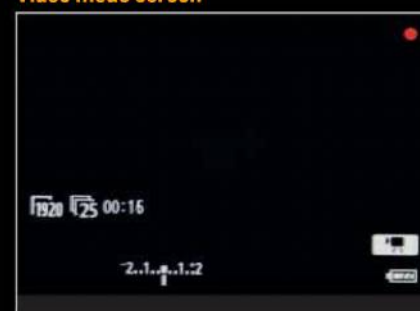
Quick information screen



Live View mode screen



Video mode screen





As I shot this crocus outside, the LCD screen had lots of reflections over it and I had to use the viewfinder to compose this image with critical focus and shallow depth of field

AUTOFOCUS

Like the EOS 500D, the EOS 550D has nine AF points arranged in a diamond around the centre of the image frame, with the central point being the f/5.6 cross-type that is extra sensitive at f/2.8. Having nine points rather than the 19 of the EOS 7D means that there's a reduced chance of the subject falling directly under one of the rectangles in the viewfinder. For photographers like me who were brought up using the focus-and-recompose technique, this isn't a major issue when the camera is handheld and shooting stationary objects. When the camera is on a tripod the tendency is to compose the image and then get the focus spot-on, and unless there is an AF point in just the right place it may be necessary to move the camera to focus and readjust the composition. Alternatively, there is the option to focus manually. With a high-resolution, Live View-enabled LCD screen, my inclination is to compose the image on the monitor and use the magnified views (5x and 10x) to ensure the subject is sharp. However, in bright ambient light some shading is required to give a clear view of the subject detail.

Not unusually, the AF performance in any particular lighting situation can vary depending upon the lens mounted. With the EF-S 18-55mm f/3.5-5.6 IS kit lens, autofocus is reasonably quick and accurate in decent light, but when light levels fall or the subject's contrast is low it can become a little slower and more hesitant. However, with a high-quality optic like the EF 24-70mm f/2.8 L USM or EF 70-200mm f/4 L USM it is speedy and decisive. I was impressed by how small a detail the AF system could latch on to. Furthermore, when the continuous AF option is selected, the camera does a good job of tracking a moving subject under the AF point.

The EOS 550D doesn't have the same options to adjust the speed of the continuous AF response as the EOS 7D.

For most novice photographers this would be an unnecessary complication, but for sports enthusiasts it may be a disappointment.

8/10

VIEWFINDER, LCD, LIVE VIEW AND VIDEO

One of the attractive features of the EOS 7D is its 100% field of view viewfinder, which has 1x magnification. The upper entry-level EOS 550D has a slightly less well-specified viewfinder offering 95% coverage with 0.87x magnification. Many enthusiasts will be familiar with the repercussions of a sub-100% viewfinder and will keep an eye out for objects that may stray into the edges of the final image.

While it isn't the largest viewfinder, the EOS 550D's finder is clear enough to allow manual focusing with a high degree of confidence.

Helpfully, the LCD screen has the same 3:2 aspect ratio as the images captured by the camera and the class-leading resolution of 1,040,000 dots means that there's plenty of detail visible. When shooting indoors, the screen provides a clear view of the scene being composed, and the 5x and 10x magnified views make it easy to position the point of manual focus precisely. However, when shooting outdoors in fairly bright light, I found that reflections on the monitor made it difficult to focus manually in Live View mode without using a shade over the screen.

The EOS 550D can record Full HD (1920x1080 pixels) video with full manual control. While this may not be high on the list of priorities for many enthusiast photographers, I suspect that the high quality of the footage recorded by the EOS 550D will make users grateful they have it. An external microphone socket also allows sound to be recorded without the interference of hand movements, and so on.

8/10

Competition



Nikon D90

DATE TESTED 25 OCTOBER 2008



Pentax K-7

DATE TESTED 15 AUGUST 2009

GIVEN the extensive feature set and current street price of the EOS 550D (around £750), it is difficult to identify its direct competition. The Nikon D90, for example, is available for around £620 and has many of the features of DSLRs further up Nikon's range, including a versatile AF system, but its pixel count is only 12 million and videos have a lower resolution of 1280x720 pixels.

Pentax's K-7 is available for around £824, and although it has in-camera Shake Reduction, 1280x720-pixel video technology and a 3in, 920,000-dot LCD screen, it has a pixel count of just 14.6 million. The evaluative metering system also behaves fairly traditionally, underexposing when bright areas appear in the scene. The EOS 550D generally does a better job of getting images looking right in-camera.

Verdict

I LIKE the Canon EOS 550D, and although £750 is by no means a small amount of money, it does seem to buy a lot of technology. Importantly, the EOS 550D also delivers excellent image quality making it a good choice for enthusiasts looking for a sub-£1,000 camera and novices who want a little more headroom along with the satisfaction of owning the very latest equipment.

Those who are concerned that the EOS 550D only has nine AF points rather than the 19 of the EOS 7D should remind themselves that a nine-point AF system has served enthusiast photographers very well in cameras such as the EOS 40D and EOS 50D, so there is no reason why it shouldn't continue to do so.

Although I like the EOS 550D's build and its stocky little shape, like the rest of Canon's entry-level cameras its control layout is much better suited to right-eyed shooters than left-eye users. The larger form, combined with the mini-joystick control, of Canon's enthusiast cameras, is easier to use when holding the camera up to the left eye. Therefore, I suggest that unless the prospective left-eyed buyer is looking specifically for a small DSLR, they wait for Canon to refresh the cameras that sit between the EOS 550D and EOS 7D. The time would seem ripe to replace one or both of the EOS 40D and EOS 50D.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as Entry-level DSLR										
Rated GOOD										
83%										
FEATURES	7/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	7/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

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D700 + 14 - 24 f2.8	£3049	16-85mm AFS VR	£439	50mm f1.4 AFS G	£295
D700 + 24 - 70 f2.8	£2999	12-24mm f4 DX	£835	85mm f1.8 AFD	£309
D700 + 105mm VR	£2389	17 - 35mm f2.8 AFS	£1549	85mm f1.4 AFD	£899
D700 + SB900	£2099	17-55mm f2.8 DX	£1087	60mm f2.8 Micro AFS	£399
D3S Body	£3799	18 - 105mm DX VR	£215	85mm f3.5 Micro AFS	£429
D3S + 50mm f1.4 AFS	£4049	18 - 200mm DX VR II	£500	105mm f2.8 Micro VR	£626
D3S + 24-70 f2.8	£4999	70-200mm f2.8 AFS VR II	£1649	SB900 Speedlight	£336
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AskAP

Let the AP team answer your photographic queries

ART OF GLASS

Q I enjoyed the article *Art of Glass* by Alan McFaden (AP 20 February) as I have a number of glass negatives and would like to photograph them using his technique. Alan says in his article that he uses Perspex, but could he elaborate on this? Is white Perspex translucent enough to allow flashlight through? I thought about using a sheet of plain glass, but with a diffuser over the flash head's beauty dish to avoid hotspots. Furthermore, I note from the photograph in the article

that the Perspex seems to be in a black frame. Is this to stop it from bowing?
Nigel Bewley

A I've found that white Perspex is ideal for the job, Nigel. There is no problem with light transmission as hardly any light is lost. Importantly, the light comes through very evenly. The black shape you see around the picture is not a support, but rather a mask to stop bright white light creeping around the image and causing flare. An extra tip is to use a range of aperture settings and evaluate the best exposure for future reference. Best of luck with your future endeavours!
Alan McFaden



UPDATE UPDATE

Q Regarding Barry Wentworth's question about Adobe Camera Raw 5.6 and Photoshop Elements 6 (AP 13 February), I have updated my version of this application and can now open files from my new Canon EOS 7D, contrary to what Ian Farrell quoted originally. I have updated to Adobe Camera Raw 5.6 for the Windows version of Elements 6 and everything is fine, as it was when I bought my EOS 5D Mark II last year. Visit <http://kb2.adobe.com/cps/407/kb407344.html> for instructions on how to install it in Elements 6.
David Buckley

A You're quite right, David, and thanks for the heads up about this! It seems that Adobe Elements handles the Adobe Camera Raw plug-in differently from Adobe Photoshop. As the technical document you point out indicates, Camera Raw 5.6 (which supports new cameras like the Canon EOS 7D) is compatible with previous versions of Elements, but not previous versions of Photoshop. Let's hope that Adobe adopts the same backward-compatibility policy for the rest of its range of imaging applications.
Ian Farrell

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

COLOUR SCHEME

Q I was interested to read the article by Richard Sibley about producing photographic prints from digital negatives (AP 28 November 2009) and this reminded me about a question I had always wanted to ask: what colour dish should I put my developer in? I have always used a white one, followed by the red one for stop bath, but is there a reason for this? Does it make a difference under the red safelight?
Bernie Black

A There is no chemical reason for using one colour of tray over another for developer, stop bath or fixer, even under a red safelight. Coloration is simply there to make sure you use the same tray for the same thing each time, thus preventing contamination. Hence I would recommend using the same combination as you have always used to avoid any confusion.
Ian Farrell

MOVING PICTURES

Q I received an electronic picture frame as a gift recently that takes various types of memory card and shows off still images very well. Would I be able to put an SD card from a camcorder into the picture frame and show moving pictures? As it doesn't mention anything about this in the instructions, will it damage the frame by trying it?
John Hall

A Some digital picture frames play video as well as still images, John, but if this feature is not mentioned in your frame's instruction manual, I suspect that yours is not one of them. Having said that, you certainly won't damage the unit by popping in an SD card from your camcorder and trying it. The worst that can happen is that the frame will tell you that it doesn't recognise that particular file type.
Ian Farrell

FROM THE AP FORUM

Out of control

Bingyman asks I've been using my Canon EOS 20D and standard 50mm EF f/1.8mm lens with a set of extension tubes. While I can control the shutter speed, I can't control the aperture at all or even get a reading of what is set. How can I set depth of field? I am using a ringflash for lighting, so how do I control what exposure I get?

Roy5051 replies It sounds like the extension tubes do not have any electrical contacts between the lens and the camera body, so you will only be able to use the 50mm f/1.8 lens wide open as there is no way to stop it down (Canon lenses have no aperture ring).

FIRST DIGITAL STEPS

Q I still have my Canon EOS 50E SLR and three lenses, covering 35mm to 200mm between them, but I am now thinking of taking my first steps into digital photography. Can you recommend a good DSLR for around £500 that I can use with my existing lenses? Also, can I get away with buying it body-only?

Mick Sturland

A You are spoiled for choice as far as Canon EOS digital bodies go, Mick. You'll find the highly capable EOS 500D for around £500 in many retailers at the moment. With a 15.1-million-pixel resolution, a 3in, 920,000-dot LCD screen and the ability to shoot HD movies, it should be ideal. You can use it with your existing lenses, but a word of warning: because the EOS 500D's sensor is smaller than a 35mm film frame, all focal lengths are effectively multiplied by 1.6. This means that your 35mm wideangle optic becomes, in effect, a 56mm standard lens, leaving you a bit deficient in the wideangle area. For this reason I'd recommend buying a standard zoom with your camera – something like a Canon EF-S 18-55mm f/3.5-5.6 IS (the equivalent of a 29-88mm). This should add £80-£90 to the price. **Ian Farrell**



Benchista replies Although I've never tried it myself, there is supposed to be another way: mount the lens normally on the camera and set the aperture you want to use via M or Av mode. Hold down the depth-of-field preview button and remove the lens. It should remain stopped down at this aperture so you can fit it to your extension tubes. So long as you use Av exposure mode, the shutter speed will be metered for. It may be a clumsy solution, but it's better than nothing.

Overread replies I've used Benchista's method (above) and it does work, but only with Canon lenses. You can't use this trick with Nikon optics. The only problem is that it creates a very dark viewfinder image to work with and you may need an extra external light source for focusing. I have used a small LED torch in the past, which gives a good point of light and shouldn't affect your flash exposures.

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f/AQ

Exposing to the right

If you blow the highlights in a photograph, you have committed the cardinal sin of photography. However, a growing band of photographers who use raw files are deliberately overexposing their pictures a little to get the best from their cameras' sensors. The practice – known as 'exposing to the right', thanks to the effect it has on the histogram of an image – can improve tonal gradation and reduce noise.

In raw mode, the average 12-bit DSLR records 4,096 brightness levels in each colour channel, covering around 6 stops of exposure latitude. However, these 4,096 brightness levels are not distributed evenly across the 6 stops. Sensors are linear devices, meaning each f-stop records half the number of tones of the previous one. This means that the first (and brightest) stop is made up of 2,048 of the brightness levels, the second one 1,024 levels, the third one 512 levels and so on.

The sixth stop (the darkest) has just 64 brightness levels, making it more noisy and less robust in post-production. This means that if you aren't making use of the first sixth of the histogram, you are wasting half the brightness levels your camera's sensor has to offer.

The upshot of all this is that by shooting raw files and overexposing a shot by just enough so you don't blow out the highlights (use your DSLR's flashing highlight/shadow view to judge this), and then rescuing the image with the exposure and brightness sliders in your raw processor, you can, in theory, get a better-quality image. There will also be less noise and more use of the colour spectrum.

If you are keen to give 'exposing to the right' a try, you'll ideally need to bracket exposures to make sure you don't go too far and blow the highlights in your scene. This makes the technique unsuitable for those occasions where you only have one go at capturing an image, like sports and reportage. On the other hand, if you are shooting scenes containing a large brightness range, exposing to the right can give you better image quality, particularly in those often-tricky shadow areas.

Ian Farrell

In next week's AP

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Nikon FM2n Chrome #7457xxx	Exc	E210		105mm f2.5 AIS #104xxx	Exc++	E170		Tokina 12-24mm f4 AT-X Pro + hood	Exc+	E270		Reid II with Taylor Hobson 2inch f2 in Original Box Rare	Exc++	E1790	
Nikon FM2n Chrome #7488xxx	Exc++	E250		105mm f4 AI Macro #204xxx	Exc++	E250		Sigma 17-35mm f2.8-4 EX	Mint-	E150		Reid III with Taylor Hobson 2inch f2 & Original ERC Sold	Exc++	E950	
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Nikon FM2n Chrome #8510xxx	Exc++	E270		Hoya 135mm f2.8 AI with built in hood	Exc++	E50		18-135mm f3.5-5.6G AF-S DX + hood	Mint	E210		Leica Ilg #961xxx Sold	Exc++	E890	
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Nikon FE Black #3575xxx	Exc++	E180		300mm f4.5 AI Scatchy outside; very clean optics	User	E220		35-70mm f2.8 AF-D Sold	Mint	E450		28mm f2.8 Elmar-M + hood #3206xxx Sold	Exc++	E750	
Nikon FE2 Chrome #2080xxx	Exc+	E210		300mm f4.5 AIS	Exc++	E270		Sigma 50-500mm f4-6.3 APO DG HSM + hood	Mint	E590		50mm f1.4 Summilux Chrome #1927xxx Sold	Exc+	E790	
Nikon FE2 Black #2107xxx	Exc++	E230		400mm f5.6 AIS ED	Exc+	E490		70-200mm f2.8G AF-S VR + hood (boxed) Sold	Mint	E1150		50mm f1.4 Summilux-M Black Paint #4011xxx	Exc++	E1650	
Nikon FA Chrome #5225xxx	Exc++	E230		500mm f8 Reflex Nikkor-C #583xxx	Mint-	E250		70-300mm f4-5.6 AF-D ED	Mint-	E190		75mm f2 APO-Summilux-M ASPH + hood (boxed)	Mint	E1490	
Nikon FA Black #5172xxx	User	E130		35-70mm f3.5 AIS #967xxx	Exc++	E250		70-300mm f4-5.6 AF-D ED + hood Sold	Mint	E220		90mm f4 Elmar-C #2802xxx	Exc+	E170	
Nikon F3 Titanium Champagne with MD-4	Mint-	E790		35-105mm f3.5-4.5 AIS #2149xxx	Mint-	E170		80-200mm f2.8 AF-D ED 1st Version	Rough	E250		9cm f4 Elmar (Collapsible) Chrome #1492xxx	User	E190	
Nikon F3 Titanium Champagne #8216xxx	Exc	E450		35-105mm f3.5-4.5 AIS #2162xxx	Mint	E190		80-200mm f2.8 AF-D + Brand new hood 2 Touch	Sold	E590		135mm f4 Tele-Elmar	Exc+	E250	
Nikon F3P with MD-4 & MF-16 Simply Beautiful	Nr. mint	E750		35-135mm f3.5-4.5 AIS #250xxx	Mint-	E210		80-200mm f2.8 AF-S ED missing tripod collar	Sold	E750		135mm f4.5 Hektor #1384xxx	Exc+	E140	
Nikon F3P with MD-4 & MF-6 also Beautiful	Mint-	E650		35-135mm f3.5-4.5 AIS #251xxx	Exc++	E190		80-200mm f2.8 AF-S ED + hood & Soft pouch	Sold	E850		Leica R6.2 Black	User	E490	
Pre-owned Canon				Tamron 35-135mm f3.5-4.5 (AIS Fit)	Exc++	E80		Nikon SB-28	Exc++	E80		Leica R6 Chrome	Mint-	E490	
EOS-1Ds + Charger Under 20000 Actuations	Exc++	E690		Hasselblad				Nikon TC-14E II (boxed)	As new	E240		Leica SL2 Black	Exc+	E390	
EOS-1D MkII N Body only (65,000 actuations)	Exc++	E850		H3DII-39 with 80mm HC + 39mp Digital Back MKII	Mint-	E9500		Nikon TC-20E II (boxed)	Mint	E220		24mm f2.8 Elmar-R ROM	Exc	E390	
EOS-5D (Complete; boxed)	Exc++	E790		Camera 18300 Actuations, Lens 3500 Actuations	Mint-	E1190		Other Medium / Large Format				Voigtlander Bessa-R	Mint-	E150	
EOS-5D (Complete; boxed)	Mint	E850		XPAN with 45mm f4 + hood & Centre Filter	Exc++	E1650		Fuji GA645 Zi Zoom (boxed)	Mint	E550		Voigtlander Bessa-R2	Mint-	E260	
EOS-50D + Charger	Mint	E490		XPAN II with 45mm f4 + hood & Centre Filter	Exc++	E1750		Fuji GW670 III (90mm) Film Counter: 98	Nr. mint	E650		35mm f2.5 Color-Skopar Pancake (missing front cap)	Mint-	E210	
EOS-1V HS (with PB-E2)	Exc++	E390		Hasselblad 30mm f5.6 + hood; V/F & Centre Filter	Mint-	E1750		Fuji GW690 II (90mm) Film Counter: 170	Exc++	E550		75mm f2.5 Color-Helios + hood Silver	Mint	E250	
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EF-S 60mm f2.8 USM Macro	Mint-	E240		45mm f4.5 Apo-Grandagon; center filters + Accs	Mint	E4500		Mamiya 7II + 80mm f4L Kit (Price includes VAT)	NEW	E1690		Contax G2 +45mm f2 Planae T*	Exc++	E490	
EF200mm f1.8L USM + hood	Exc+	E2290		Hasselblad SWCM with vfinder (38mm CT)	Exc+	E1350		Mamiya 6 + 75mm f3.5G	Exc++	E850		Contax 28mm f2.8 Biogon T* #7860xxx	Mint	E180	
EF400mm f2.8L USM + hood	Exc++	E2750		Hasselblad 553 ELX + A12 Acute Matte (AA batt)	Exc+	E450		150mm f4.5G for Mamiya 6	Exc++	E320		Contax 35-70mm f3.5-5.6 Vario-Sonnar T* Black	Exc++	E270	
EF400mm f2.8L USM DO IS + hood with flight case	As new	E3750		503CW + 80mm f2.8 CFET* + A12 Acute Matte D	Mint	E1690		Mamiya 7 Body Only	Exc++	E490		Contax 90mm f2.8 Sonnar T* Black #7909xxx	Mint-	E170	
Sigma 500mm f4.5 APO DG HSM + hood (boxed)	Mint-	E2390		503CX + 150mm f4 CFET* + A16 Acute Matte	Exc++	E1150		Mamiya 7 65mm f4L	Exc++	E1090		Contax 90mm f2.8 Sonnar T* #7619xxx	Mint-	E130	
EF600mm f4L USM + hood	Exc++	E3450		501CM + 80mm f2.8 CB7* + A12 6x6 Acute Matte	Exc++	E950		Mamiya 7II + 80mm f4L + Hood (Champagne)	Mint-	E1150		Contax 90mm f2.8 Sonnar T* with hood #7921xxx	Mint	E150	
EF600mm f4L USM IS + hood	Exc+	E4390		500CM + 80mm f3.5 CT* + A12 #RH1286xxx	Exc++	E850		Mamiya 7II + 80mm f4L + Hood (boxed)	As new	E1250		Contax N1 + 24-85mm f3.5-4.5 Vario-Sonnar T*	Mint	E650	
FD800mm f5.6L + hood (EOS mount) Flight case	Exc++	E1750		40mm f4 Distagon CFET* FLE + hood #6669xxx	Exc++	E990		Mamiya 7II + 80mm f4L + Hood (boxed)	Mint	E850		28-70mm f3.5-4.5 Vario-Sonnar T* MM + hood	Mint-	E250	
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EF24-105mm f4L USM IS + hood	Mint	E690		120mm f4 Meko-Planar CFET* #8852xxx	Mint-	E1050		Pentax 165mm f4 SMC Leaf Shutter Latest	Mint-	E320		135mm f2 Planar T* AE West Germany	Exc++	E750	
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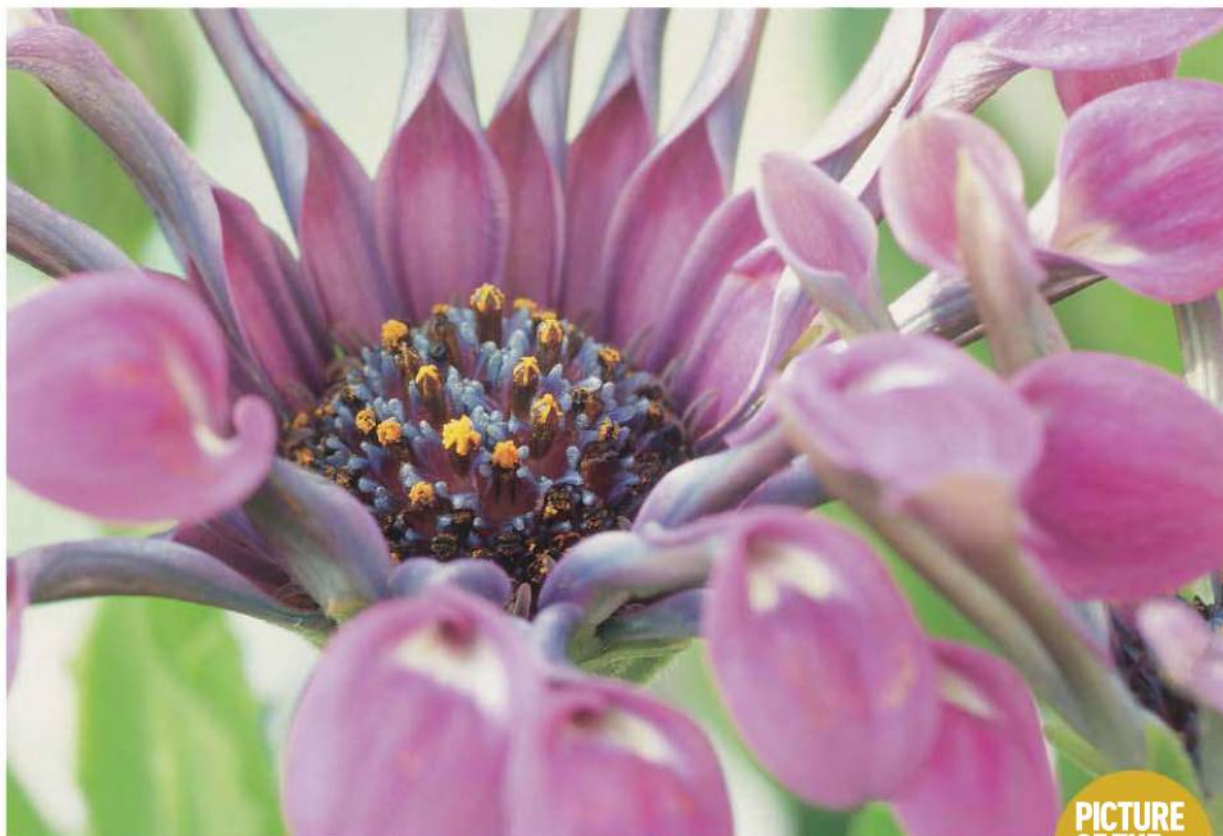
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**PICTURE
OF THE
WEEK**

Osteospermum Ronald Eve

Canon EOS 50E, 100mm macro, 1sec at f/22, Fujichrome Sensia 100

RONALD took this macro picture of a pink osteospermum in his own garden. His shutter speed of 1sec is really quite amazing: he must have picked a very still day or perhaps shot it in his greenhouse. However, the reason he chose this shutter speed was to produce an aperture of f/22. Depth of field is extremely limited in macro photography, and while f/22 perhaps sounds a little extreme to most people – especially portrait photographers – in macro work these small apertures are absolutely essential if you are going to get anything more than a tiny strip of the subject in focus.

Here, Ronald's choice of aperture has produced a depth of field that is perfect for showing off the small yellow and violet

anthers and stamens across the flower head. Also, while there are many other things within the frame, they are nicely soft and none of them distract us from what Ronald is showing – which is all the detail cupped inside the flower.

With macro photography it is often tempting to angle the camera straight down into the flower head to avoid any distractions and parts of the subject pointing out towards the camera, such as these leaves and petals here. In this case, though, Ronald has made the most of them, capturing petals in both the foreground and background that help us to appreciate the roundness of the flower head and the dial shape of the petals around it. Even the petals poking into shot from another flower serve

to make a nice surround for the subject.

At first, I thought the exposure looked rather light, and I think that technically it's probably about $\frac{3}{4}$ –1 stop overexposed. However, in this case the chosen exposure suits the subject perfectly well. The pinks are very subtle, delicate and light, and by creating such a bright exposure Ronald has really emphasised these qualities and opened up the shadow areas within the flowers. A 'technically correct' exposure probably wouldn't have displayed so much detail, which just demonstrates the value of bracketing your exposures around the camera's recommendation. It's a great shot and a very nice composition, well taken and nicely lit, and that's why it's my picture of the week.

WIN

Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher* to spend on photobooks from Jessops' online service at www.jessops.com. *UK residents only

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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned

'While f/22 perhaps sounds a little extreme to most people, in macro work these small apertures are absolutely essential'

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Leyland bus T Waterhouse

Nikon D200, 18mm, 1/80sec at f/3.5, ISO 100

MR WATERHOUSE has been experimenting with the in-camera black & white mode on his Nikon D200. He says it's the first time he's tried this because he's new to digital imaging, and the result is this picture of an old wrecked Leyland bus, which looks like the sort of thing that Cliff Richard may once have used to go on holiday. It's parked by the side of a road and has been left to rot and die, which is a bit sad, but the positive side is that transport wreckage often makes for an excellent photographic subject.

The black & white treatment really suits the subject matter, as it helps to project the atmosphere of wreckage and decay. Mr Waterhouse says that it was a rotten day, but this has given the picture a lovely soft contrast that provides some nice modelling to the bus and gives us the sense of shape.

The bus is a little head-on, though, and while this helps to show the symmetry and design of the front of the bus, it doesn't give us any depth, which would have been apparent had the picture been taken from a slight angle. Of course, I don't

know what the background was like here, and it could be that Mr Waterhouse took the shot from this angle in order to eliminate some distracting detail, although he has included an ugly metal fence on the right-hand side.

I think I might have been inclined to reposition myself to the right with my camera turned slightly to the left in order to shoot down the right-hand side of the bus to give a sense of its three dimensions. I could then hopefully use detail from the left-hand side of this picture as a background, which would not have been as off-putting as the metal fence. Including the right-hand side of the bus, which would probably be dark and in shadow, would help create a sense of drama and add to the three-dimensional look.

I like the framing at the top where Mr Waterhouse has carefully used some trees to fill the blank white sky. That's a great idea. The leaves in the foreground are also a nice touch, as they add tone to what would otherwise be a very dark patch of ground. It's a great subject and it's been given a nice treatment.



Original



Lightened wings



Edited

Disorientated duck John Adie

Canon EOS 450D, 18-55mm, 1/125sec at f/8, ISO 100

THIS picture from John was taken at the Caen Hill flight of locks near Devizes, on the Kennet and Avon canal, on a day when the water was frozen over. Mr Mallard is strolling across the canal looking for an unfrozen area where he can have a swim.

There are three things that make this picture interesting. First, we have the duck appearing to walk on water, which makes it stand out. Second, the duck and the dramatic blue sky are reflected in the water, which adds excitement. Third, the reeds in the background have a beautiful warm colour. All these elements make this picture very interesting, and are presumably the reason John took the shot. However, there is also a lot of extraneous detail, particularly the trees and bushes at the top of the frame and the sky itself, all of which only serve to distract us from those elements that are interesting. I have cropped them out, which leaves us with just the duck, the reflections and the nice warm reeds in the background, which provide context.

In making this crop, I have been careful to retain John's original composition by keeping the duck low down in the right-hand third of the frame. The composition is something that John has done well. After making the crop, I thought about what I could do to give the picture some added impact, and I decided that because of the bright sky the duck had come out a little dark. So I used the Dodge tool (set to Highlights and a strength of 8%) to lighten the wing feathers a little. I also think the reeds in the background are a bit flat, so I selected the Burn tool (set to Shadows at 8%) and ran it over the shadow areas in the reeds to make them a bit darker. Switching back to the Dodge tool (again set to 8%), I lightened the highlights within the reeds, in essence selectively increasing the contrast in these areas. Finally, I used the Hue/Saturation tool first to boost the saturation, and then to adjust the hue so as to add a little more magenta to the scene and remove the slightly cool green cast, giving it a warmer, more rounded atmosphere.

What we are left with is still in essence John's shot, but with the distracting elements removed. It's a lovely picture, very well seen, but remember that it's always worth thoroughly examining a scene so you can recognise what it is that has drawn you to it and then concentrate on that.

TOP TIP

Photographs are two-dimensional representations of three-dimensional life, but it is possible to inject a sense of depth into your picture by shooting subjects from an angle. In the case of Mr Waterhouse's bus, a shot taken from the side would have increased the sense of depth and made the bus jump out of the picture

TOP TIP

When you spot a potential picture, it is always worth stopping for an extra second or so to make sure you've identified all the elements of the scene that you find interesting. Isolate these elements in your photograph so you can communicate them strongly and without distraction to the viewer

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LEICA TRIVID 3350-3450 3x 56 3 CAM	MINT BOXED AS NEW \$245
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LEICA TRIVID 3550-3650 3x 56 3 CAM	MINT BOXED AS NEW \$245
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LEICA TRIVID 3750-3850 3x 56 3 CAM	MINT BOXED AS NEW \$245
LEICA TRIVID 3850-3950 3x 56 3 CAM	MINT BOXED AS NEW \$245
LEICA TRIVID 3950-4050 3x 56 3 CAM	MINT BOXED AS NEW \$245
LEICA TRIVID 4050-4150 3x 56 3 CAM	MINT BOXED AS NEW \$245
LEICA TRIVID 4150-4250 3x 56 3 CAM	MINT BOXED AS NEW \$245
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LEICA TRIVID 4350-4450 3x 56 3 CAM	MINT BOXED AS NEW \$245
LEICA TRIVID 4450-4550 3x 56 3 CAM	MINT BOXED AS NEW \$245
LEICA TRIVID 4550-4650 3x 56 3 CAM	MINT BOXED AS NEW \$245
LEICA TRIVID 4650-4750 3x 56 3 CAM	MINT BOXED AS NEW \$245
LEICA TRIVID 4750-4850 3x 56 3 CAM	MINT BOXED AS NEW \$245
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LEICA TRIVID 5050-5150 3x 56 3 CAM	MINT BOXED AS NEW \$245
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LEICA TRIVID 6050-6150 3x 56 3 CAM	MINT BOXED AS NEW \$245
LEICA TRIVID 6150-6250 3x 56 3 CAM	MINT BOXED AS NEW \$245
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Nikon Auto-Focus

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Nikon Manual

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Canon EOS 5D Mark II	BG-E6	LP-E6	Wide Strap L6	OSKE3	RC-5	CB-S70	RSB0N3	TCB0N3	LC-5	Angle Finder C	EP-EX15	Rubbing Frame B	Dioptics	Eyecup EB	Focus Screen L6-SL	WFT-E4	IFC-500U
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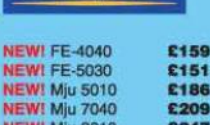


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250R Head	£349	or £15mth
500R Head	£409	or £17mth
250/250 2 Head Kit	£799	or £33mth
500/500 2 Head Kit	£929	or £38mth
250/250 Travelpak Kit	£1329	or £54mth
500/500 Travelpak Kit	£1349	or £55mth
500/500/500 3 Hd Kit	£1449	or £59mth

Building on the considerable success of the Esprit Gemini range the Bowens Gemini R range has added many additional and new features unavailable on the original Gemini monolith system.

500 PRO Head	£499	or £21mth
750 PRO Head	£599	or £24mth
500 PRO Twin Kit	£1199	or £48mth
750 PRO Twin Kit	£1369	or £56mth
500 PRO Travelpak Kit	£1649	or £67mth
750 PRO Travelpak Kit	£1799	or £73mth
500 PRO 3 Head Kit	£1849	or £75mth
750 PRO 3 Head Kit	£2099	or £85mth

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• Auto Power Dump
• Proportional Modelling Lamp Control

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200 Head	£205
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200/200 Kit	£479
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 Aperture V2.1.1 (Mac OSx) £114.99
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 Final Cut Express4 was £126.25 now £109.99
 Final Cut Studio HD 5.1 £781.98
 iWork '09 was £89 now £59.99
 iLife '09 was £89 now £59.99
 MobileMe was £52.74 now £49.99
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Body SRP £339.99 Lens sold separately

- 10.1 MP CMOS sensor
- Up to 3 frames per sec.
- 2.5" LCD with Live View
- DIGIC III processor
- Compact & lightweight

Body Price £319.99

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- 12.2 MP CMOS sensor
- 3.5fps
- 3.0" LCD with Live View
- 9-point AF system
- High ISO up to 12800
- EOS Integrated Cleaning System
- Compact & lightweight

Body Price £432.00

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- 15.1 MP CMOS sensor
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BG-E6 (EOS Mk II)	Speedlite 580EX II	DCC-60 Leather Case (IXUS 80)
BG-E7 (7D)	MacroLite MR-14EX	DCC-61 Leather Case (IXUS 85 IS)
	MT-24EX Macro Twin Flash	DCC-65 Leather Case (G11)
	Speedlite Transmitter ST-E2	DCC-70 Leather Case (IXUS 800)
Wireless File Transmitters	Remotes	DCC-75 Leather Case (IXUS 870)
WFT-E1 (EOS 1Ds II)	RC-1 (EOS 300D, 400D, 450D)	DCC-80 Soft Case (A530/A540)
WFT-E2 (EOS 1D II)	RC-5 (EOS 300D, 400D, 450D)	DCC-85 Soft Case (A1000 IS)
WFT-E3 (EOS 40D)	RS-60E3 (EOS 350D, 400D, 450D)	DCC-90 Soft Case (S2 IS/S3 IS)
WFT-E4 (EOS SD Mk II)	RS-80N3 (400, SD, 1D III 1Ds III)	DCC-300 Soft Case (A630/A640)
WFT-E4 Mark II (EOS SD Mk II)	TC-80N3 (50D, SD, 1D III 1Ds III)	DCC-450 Soft Case (A470)
WFT-E5B (EOS 7D)	LC-S Wireless Controller Set	DCC-600 Soft Case (G7/G9)
Batteries	Waterproof Housings	DCC-660 Soft Case (G11)
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NB 5L (IXUS 800 IS/850 IS)	WP DC29 (IXUS 95 IS)	DCC-800 Soft Case (IXUS 110 IS)
NB 6L (for Digital IXUS 85 IS)	WP DC32 (IXUS 110 IS)	DCC-1400 Soft Case (S90)
NB 7L (for PowerShot G10)	WP DC33 (IXUS 120 IS)	
BP 511A (G6,300,400,500,5D)	WP DC35 (PowerShot S90)	
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- Triple Shake Reduction technology
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PENTAX K-X

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- Supersonic Wave Filter
- 2.7" LCD with Live View
- Creative Art Filters

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EPSON

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T009 Colour	£24.99 65ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£22.99 45ml	£4.99 50ml, 3 for £13.99	
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£19.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£19.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£19.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£19.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
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T0341/8, each	£14.99 17ml	Not Available.	
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T0345/6/7, each	£17.99 17ml	Not Available.	
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T0551-554 Set of 4	£29.99	£14.99, 3 sets for £42.99	
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T0591-599 Set of 8	£94.99	Check Website.	
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
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CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Bubble Spirit Levels	
These simply mount onto the hot shoe of a DSLR camera.	
Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Sculine Digital Spirit Level	
A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.	£29.99

Cleaning Kit	
4-in-1 lens cleaning kit: blow brush, lens solution, lint free tissues, and pack of cotton cleaning buds.	£3.99
Small Hurricane Blower	£1.99
Large Hurricane Blower	£3.99
LensPen Original	£9.99
LensPen Digiklear	£9.99

Kenair	
Kenair compressed air is used to blow dust, fluff and other unwanted particles from your delicate camera equipment and accessories.	
Kenair Master Kit	£13.99
Kenair Spare Aerosol	£7.99
Spudz 6x6 inch	£4.99
Spudz 10x10 inch	£6.99

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NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
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NB-7L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
NP20 for Casio	£9.99
NP40 for Casio	£9.99
NP60 for Casio	£9.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP70 for Fuji	£9.99
NP80 for Fuji	£9.99
NP95 for Fuji	£9.99
NP120 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL7 for Nikon	£19.99
EN-EL8 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
LI108/12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCG10E for Panasonic	£19.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
D-Li78 for Pentax	£9.99
DB60 for Ricoh	£9.99
DB70 for Ricoh	£9.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BD-1 for Sony	£19.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99

P-Type Adapter Rings	
49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders	
Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood	
A new design of Bellows Hood that slots into the front of a standard P-Type Holder.	£34.99

P-Type Filter Wallet	
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters.	£9.99

P-Type Neutral Density Filter Kit	
Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.	£45.99

P-Type Adapter Rings	
49mm Adapter Ring	£4.99
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58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
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P-Type Holders	
Holder Standard	£5.99
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Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood	
A new design of Bellows Hood that slots into the front of a standard P-Type Holder.	£34.99

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
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P-Type Holders

Holder Standard	£5.99
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A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front of a standard P-Type Holder.

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters.

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

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77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
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52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 48mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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7500.....£64

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Exhibition 3 Rust.....£45.00

Exhibition 4.....£79.00

Bronica ETRS/Si

ETRS Complete + Rotary Prism	Exc / E++	£299
ETRS Complete	E++	£219
ETRS Body Only	E++	£125-£139
ETRS Complete	E++	£199
ETRS Body Only	E++	£89
40mm F4.5	E++	£129-£149
45-50mm F4.5-5.6 PE	E++	£149-£159
60mm F2.8 PE	Min	£239
135mm F4 PE	E++	£299
150mm F3.5	As Seen / Min	£269-£279
150mm F3.5 PE	E++	£199
200mm F4.5	E++ / Min	£179-£225
250mm F5.6	As Seen / E++	£129-£249
2x Converter E	E++	£39
120 E Mag	E++	£135-£139
120 E Mag - Silver	E++	£139-£145
120 E Mag - Silver	E++	£139
Rotary Prism E	E++	£25-£275
AEII Motor Prism	E++	£125
AEII Motor Prism	E++	£99-£129
Rotary Prism E	As Seen / Min	£159-£239
Prism Finder E	Exc / Min	£49-£79
Extension Tube E14	E++	£149-£179
Extension Tube E28	E++	£79
M Bracket	E++	£35
Motorwinder E	As Seen	£49
SCA35 Flash Adapter	E++	£29-£59
Speed Grip E	E++	£39-£59

Bronica GS1

GS1 Body Only	E++	£179
60mm F4 PG	E++	£99-£199
110mm F4 PG Macro	E++	£299
250mm F5.6 PG	E++	£199
GS 220 Mag (6x4.5)	Min	£39
Polaroid Mag G	E++	£39-£59
AE Prism Finder G	E++	£149-£199

Bronica S2A/ECLT - Please Phone

Bronica SQA/Ai

SQA Complete	E++	£399
SQA Complete + AE Prism	E++	£379
SQA Body Only	E++	£399
40mm F4.5	E++	£299
40mm F4.5 PS	E++	£299
50mm F3.5	E++	£199-£249
65mm F4.5	E++	£199-£249
80mm F2.8 PS	E++	£119
110mm F4 PS Macro	E++	£249
150mm F3.5	As Seen / E++	£269-£275
150mm F4.5	Exc / E++	£269-£299
SQA 120U Mag	E++	£195
SQA 135N Mag	E++	£149-£179
SQA 220U Mag	Exc / E++	£199-£259
SQA 120U Mag	E++	£135
SQA 220U Mag	Exc / E++	£229-£279
Polaroid Mag S	E++	£225-£249
AE Prism Finder S	E++	£149
ME Prism Finder S	E++	£119
CDS MF Finder S	E++	£79-£99
Prism Finder S	E++	£219
Autobulbous S	E++	£219
Extension Tube S18	E++	£145-£179
Extension Tube S36	E++	£145-£179
Motivator SQA	E++	£39-£119
Proshade S	E++	£25-£59

Canon EOS

EOS 1V + E2 Booster	E++	£399
EOS 1V Body Only	E++	£449
EOS 1N Body Only	E++	£199
EOS 1 + E1 Booster	As Seen	£139
EOS 1 + E1 Booster	Exc / E++	£199-£279
EOS 3 + E1 Booster	E++	£229
EOS 3 Body Only	As Seen / E++	£269-£289
EOS 5 Body Only	E++	£249
EOS 50E Body Only	E++ / Min	£59
EOS 10 Body Only	E++	£30
16-55mm EF S IS USM	Ex Demo	£349
17-55mm F4.5-5.6 IS USM	Ex Demo	£349
16-55mm F3.5-5.6 EF S	E++	£59
16-55mm F3.5-5.6 EF S II	E++	£59
16-55mm F3.5-5.6 EF S II	E++	£59
24mm F2.8 EF	Min	£289-£299
28-90mm F3.5-5.6 USM IV	E++	£79
28-90mm F3.5-5.6 USM V	Exc	£39
28-90mm F4.5-5.6 USM	E++	£69
28-105mm F3.5-5.6 USM	E++	£139
28-135mm F3.5-5.6 IS USM	E++	£199
28-300mm F3.5-5.6 L IS USM	Min	£1,499
45mm F2.8 TSE	E++	£99
50mm F1.2 L USM	E++	£1,099
50mm F1.8 EF Mk II	E++	£149
55-200mm F4.5-5.6 EF S	E++	£179
70-200mm F2.8 L IS USM	E++	£1,199
70-300mm F4.5-5.6 DO IS USM	E++	£699
75-300mm F4.5-5.6 EF	E++	£399
75-300mm F4.5-5.6 USM	E++	£119
80-200mm F4.5-5.6 EF	E++	£119
80-200mm F4.5-5.6 EF II	E++	£159
80-200mm F4.5-5.6 EF II	E++	£159
80-200mm F4.5-5.6 EF II	E++	£159
90-300mm F4.5-5.6 EF	E++	£1,099
100-200mm F4.5-5.6 EF	E++	£399
100-400mm F4.5-5.6 L IS USM	Min	£3,499
135mm F2 L USM	E++	£699
135mm F2.8 EF Soft Focus	Min	£249
180mm F3.5 L USM Macro	Min	£399

Contax G Series

G2 + 35-70mm	E++	£699
G2 + 45mm F2	E++	£449
G2 Body Only	E++	£449
G1 + 45mm F2	E++	£299
G1 + Dateback	E++	£249
Sigma 8mm F4 EX Fisheye	E++	£449
Sigma 17-35mm F2.8-4 EX	E++	£129
Sigma 17-35mm F2.8-4 EX HSM	E++	£149
Sigma 24mm F2.8 II	E++	£85
Sigma 28-70mm F3.5-4.5 AF	E++	£25
Sigma 50-500mm F4.3 Apo EX	E++	£549
Sigma 100-300mm F4.5 Apo DG HSM	E++	£1,399
Sigma 105mm F2.8 EX Macro	Min	£269
Sigma 120-300mm F2.8 EX Apo DG	E++	£1,299
Sigma 135-400mm F4.5-5.6 Apo	E++	£299
Sigma 300mm F4 Apo	E++ / Min	£239-£329
Sigma 300mm F2.8 Apo EX HSM	E++	£1,299
Tokina 16-50mm F2.8 ATX Pro DX	Min	£549
Tokina 50-135mm F2.8 DX ATX Pro	Min	£449
Voigtlander 19-35mm F3.5-4.5	E++	£89
300E2 Speedlite	E++	£119-£399
420E2 Speedlite	E++	£119
480E2 Speedlite	E++	£119
540E2 Speedlite	E++	£119
560E2 Speedlite	E++	£119
M3 Macro	E++	£79-£139
MR-14EX Macro	E++	£79
E1 Booster	E++	£299
VG50 Battery Grip	Unused / E++	£229-£35
VG10 Vertical Grip (EOS 5)	E++	£115-£135
Extension Tube EF12	Min	£49
Extension Tube EF25	Min	£49
LC3 Wireless Set	Min	£99
LC3 Wireless Set	E++	£229

Contax SLR

N1 + 24-85mm	E++ / Min	£599-£699
NX + 28-90mm	E++ / New	£349-£499
AX Body Only	Exc / E++	£299-£499
RT35 Body Only	E++	£399-£499
RX Body Only	As Seen / E++	£179-£299
RT32 Body Only	E++	£229
RT3 + 50mm F1.7	E++	£245
RT5 + Winder	E++	£195
RT5 Body Only	E++	£195
Ans Body Only	E++	£245
16TMT Body Only	E++	£109-£129
155MM Body Only	E++	£159
137MA Body Only	E++	£179
139 Body Only	E++	£179-£249
Preview Body Only	E++	£179-£249
15mm F3.5 AE	E++	£1,099
18mm F4 MM	Exc / E++	£499-£599
21mm F2.8 MM	Min	£1,699
25mm F2.8 MM	E++	£349
28mm F2.8 MM	E++	£399
28-70mm F3.5-4.5 MM	E++	£249-£379
28-85mm F3.4-4.5 MM	E++	£349
35mm F2.8 AE Shift	E++	£349
35mm F2.8 MM	E++	£169
35-70mm F3.4 MM	E++	£259
35-135mm F3.4-5.5 MM	E++ / New	£649-£949
60mm F2.8 AE Macro	E++ / New	£499-£749
70-300mm F4-5.6 AF	E++ / New	£299-£599
80-200mm F4 MM	E++ / New	£279-£599
85mm F1.2 MM (60 Year Edition)	New	£3,500
100mm F2.8 AE Macro	E++	£599-£849
100mm F2.8 AF Macro	New	£399
100mm F2.8 AF Macro	Unused	£2,499
135mm F2.8 AE	E++	£145
135mm F2.8 MM	E++	£359
180mm F2.8 AE	E++ / Min	£349-£559
180mm F2.8 MM	E++ / New	£329-£549
200mm F2.8 MM	Min	£3,249
200mm F3.5 AE	As Seen / E++	£225-£245
200mm F4 MM	E++	£199
300mm F4 MM	E++ / New	£349-£579
500mm F8 Mirror	New	£649
Motor L Converter	E++ / New	£179-£249
ME L Converter	E++ / New	£139-£199
FuZi LCD Viewfinder	E++	£269
P7 Battery Holder	New	£39
P9 Battery Holder	E++	£129
RT5 Motordrive	As Seen	£59
TLA280 Flash	E++ / Min	£59-£119
TLA30 Flash	E++	£45-£59
W7 Winder (159MM)	E++	£49

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N1 + 24-85mm	E++ / Min	£599-£699
NX + 28-90mm	E++ / New	£349-£499
AX Body Only	Exc / E++	£299-£499
RT35 Body Only	E++	£399-£499
RX Body Only	As Seen / E++	£179-£299
RT32 Body Only	E++	£229
RT3 + 50mm F1.7	E++	£245
RT5 + Winder	E++	£195
RT5 Body Only	E++	£195
Ans Body Only	E++	£245
16TMT Body Only	E++	£109-£129
155MM Body Only	E++	£159
137MA Body Only	E++	£179
139 Body Only	E++	£179-£249
Preview Body Only	E++	£179-£249
15mm F3.5 AE	E++	£1,099
18mm F4 MM	Exc / E++	£499-£599
21mm F2.8 MM	Min	£1,699
25mm F2.8 MM	E++	£349
28mm F2.8 MM	E++	£399
28-70mm F3.5-4.5 MM	E++	£249-£379
28-85mm F3.4-4.5 MM	E++	£349
35mm F2.8 AE Shift	E++	£349
35mm F2.8 MM	E++	£169
35-70mm F3.4 MM	E++	£259
35-135mm F3.4-5.5 MM	E++ / New	£649-£949
60mm F2.8 AE Macro	E++ / New	£499-£749
70-300mm F4-5.6 AF	E++ / New	£299-£599
80-200mm F4 MM	E++ / New	£279-£599
85mm F1.2 MM (60 Year Edition)	New	£3,500
100mm F2.8 AE Macro	E++	£599-£849
100mm F2.8 AF Macro	New	£399
100mm F2.8 AF Macro	Unused	£2,499
135mm F2.8 AE	E++	£145
135mm F2.8 MM	E++	£359
180mm F2.8 AE	E++ / Min	£349-£559
180mm F2.8 MM	E++ / New	£329-£549
200mm F2.8 MM	Min	£3,249
200mm F3.5 AE	As Seen / E++	£225-£245
200mm F4 MM	E++	£199
300mm F4 MM	E++ / New	£349-£579
500mm F8 Mirror	New	£649
Motor L Converter	E++ / New	£179-£249
ME L Converter	E++ / New	£139-£199
FuZi LCD Viewfinder	E++	£269
P7 Battery Holder	New	£39
P9 Battery Holder	E++	£129
RT5 Motordrive	As Seen	£59
TLA280 Flash	E++ / Min	£59-£119
TLA30 Flash	E++	£45-£59
W7 Winder (159MM)	E++	£49

Digital Cameras

Canon EOS 10S MkII Body Only	E++	£1,699
Canon EOS 10S MkII Body Only	E++	£1,699
Canon EOS 10S Body Only	As Seen / E++	£699-£999
Canon EOS 10 MkII Body Only	E+	£399
Canon EOS 10 MkII Body Only	E+	£399
Canon EOS 10 Body Only	E++	£499-£599
Canon EOS 30 Body Only	E++	£1,199
Canon EOS 30D Body Only	E++	£1,199
Canon EOS 20D Body Only	E++	£249
Canon EOS 20D Body Only	E++	£249
Canon EOS 100 - BG + ED3 Grip	E++	£199-£223
Canon EOS 100 Body Only	E++ / E++	£140-£179
Canon EOS 450D Body Only	E++	£349
Canon EOS 300 Body Only	E+	£179
Canon EOS 300D + BG-E1 Grip	E+	£169
Canon EOS 300D Body Only	E+	£159
Canon EOS 300D + 16.5mm	E++	£159
Canon EOS 300D Body Only	E++	£159
Canon EOS 300D Body Only	E++	£159
Canon Angle Finder C	E++	£119-£123
Canon BG-E1 Grip (300D)	E+	£45
Canon BG-E2 Grip	E++	£69
Canon BG-E3 Grip	E++	£69
Canon BG-E4 Grip (SD)	E+ / E++	£59-£59
Canon BG-E5 Grip (100D)	E++	£179
Canon BG-E2 Grip	E+ / E++	£69-£69
Canon PowerShot A590 IS	Mint	£39
Canon Powershot G10	E++	£400
Contax N Digital Body Only	E++	£1,099
Epson RD15 Body Only	E++	£1,049
Epson RD1 Body Only	E++	£999
Fuji S2 Pro Body Only	E++	£249
Kodak DC8032 Body Only	As Seen / \$399	
Leica M8 2 White Body Only	E++	£4,500
Leica M8 2 Body Only	E++	£4,500
Leica M8 Black Body Only	E++	£1,699-£1,799
Leica Digital Moduler R	E++	£2,650
Leica Digilux 3 + 14.5mm	Mint	£109
Leica Digilux 1	E+	£199
Nikon D2X Body Only	E+	£749-£849
Nikon D1X Body Only	E++	£399-£499
Nikon D Body Only	E++	£249
Nikon D100 Body Only	E+ / Mint	£399-£399
Nikon D200 Body Only	E++	£429-£479
Nikon D100 + MB-D100	E++	£239

**The Kirk, Wester Balblair,
Beauly, Inverness. IV4 7BQ.**
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Email: info@ffordes.com

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55mm F2.8 N. E++ £149-£159
55-110mm F4.5 N. New £379
70mm F2.8 Leaf Shutter. E- £125
80mm F2.8 Leaf Shutter. E- £199
80mm F4 Macro N. Mint- £199
105-210mm F4.5 C ULD. E- £199-£249
105-210mm F4.5 ULD. New £379
120mm F4 A Macro. New £379
150mm F2.8 A. E++ £249
150mm F3.5 C. As Seen / E++ £339-£115
150mm F3.5 N. As Seen / New £35-£150
150mm F3.8 Leaf Shutter. E++ £235
150mm F4 C. As Seen / E++ £339-£399
150mm F3.5 C. E- £59
200mm F2.8 Apo. New £499
210mm F4 C. As Seen / E++ £75-£139
210mm F4 N. E++ / E++ £109-£119
300mm F2.8 A Apo. E++ £149
300mm F5.6 C. Exc £149
300mm F5.6 ULD N. New £285
500mm F3.5 C. E- £399
500mm F8 Reflex. E++ £399
2x Teleconverter. New £145
Teleplus 2x Converter. E- £339
Vivitar 2x Converter. E- £35
120 Insert. E- / New £10-£35
120 Pro Mag (H4A01). New £125
120 Super Mag. E++ £35
135N Pro Mag. E- £75
135N Super Mag. E++ / Mint- £75-£85
135W Mag. E- £85
220 Insert. E++ £10-£20
Reflexoid Mag. E++ / New £20-£55
AE Prism Finder (FE401). E- £145
AE Prism Finder (FK402). E- / E++ £99-£109
AE Prism Finder (N). E++ / E++ £139-£149
Prism Finder (FP401). Mint / New £109-£149
Prism Finder N. E++ £75-£119
Plain Prism 645. E- £49
Auto Extension Tube 1. E++ / E++ £20-£25
Auto Extension Tube 2. E++ / E++ £25-£29
Auto Extension Tube 3S. E++ / E++ £25
Auto Macro Spacer. New £39
2x Teleconverter. E++ £159
Power Drive WG401. E- £65
Power Drive 645. E- £99
Pro Shade. E++ £39
SCA396 Flash Adapter. E++ £45

250mm F4.5 W. E++ £225
350mm F3.5 Apo. E- £799
350mm F5.6 Apo. E- £749
360mm F6. E- £299
1.4x Converter. E++ £199-£249
120 Pro Mag. E++ / E++ £49-£79
120 Pro Mag (6x4.5). E- £145
120 Pro Mag (6x6cm). E++ £59
120 Pro Mag. E- / New £59-£149
Polaroid Mag. E++ / E++ £35-£39
AE Prism Finder. As Seen / E++ £149-£249
PD Prism Finder. E- £225
Prism Finder. E++ £79
Waist Level Finder. E++ £69

SB600 Speedlight. E++ £219
SU-800 Wireless Commander. E- £169

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Olympus
OMAT1 Black + 50mm F1.8. E++ £299
OM1A Black Body. Exc £129
OM2N Chrome Body. As Seen £59
OM2 Chrome Body. E- £79
OM1N Chrome + 50mm F1.8. E++ £89
OM1N Chrome Body Only. E++ £79
OM1A0 Black + 50mm F1.8. E++ £79
OM1A0 Black Body Only. E++ £79
OM1A0 Chrome + 50mm F1.8. As Seen / E- £49-£59
OM10 Chrome + 50mm F1.8. E- £59
OM10 Chrome + Manual Adapter. E- / E++ £39-£49
OM10 Chrome Body. Exc / E- £49-£55
28mm F3.5 Zuiko. E++ £75
35mm F2.8 Zuiko. E++ £75
35mm F2.8 Zuiko Shift. E++ £249
35-70mm F3.5-4.5 Zuiko. E- £59-£95
35-70mm F4 Zuiko. Exc £39
35-105mm F3.5-4.5 Zuiko. E- / E- £95-£99
50mm F2 Macro Zuiko. E- £329
50mm F3.5 Zuiko Macro. E- £39
50-250mm F5 Zuiko. E++ £349
65-200mm F4 Zuiko. E- / E++ £109-£159
70-210mm F4.5-5.8 Zuiko. E- £59
75-150mm F4 Zuiko. E- £49
80mm F4 Auto Macro Zuiko. E- £225
80mm F4 Macro Zuiko. E- / E++ £159-£199
100-200mm F5 Zuiko. E- / E++ £59
135mm F3.5 Zuiko. As Seen £19
135mm F4.5 Macro Zuiko. E- £139
135mm F4.5 Zuiko Macro. E- £249
180mm F2.8 Zuiko. E- £349
400mm F6.3 Zuiko. E- £399
600mm F6.3 Zuiko. E- £599-£649
2XA Converter. E- £59
250 Film Back. Unused / E- £35-£195
Auto Extension Tube 14. E++ £25
Auto Extension Tube 7. E- / Mint- £15-£25
Viewfinder. E- / Mint- £39-£99
Handy Copystand. E++ £39
F280 Flash. E- £79-£125
T10 Ringflash. E- £75
T20 Flash. E- / E++ £9-£25
T28 Twin Flash. E++ £125
T32 Flash. E- / E++ £20-£55
T32 Zoom Adapter. E++ £25
Winder 2. E- £15

Minolta - Please Phone

Nikon AF
F6 Body Only. E++ / Mint- £1,099-£1,199
F5 Body Only. As Seen / E- £179-£299
F100 + MB15 Grip. E++ £229
F100 Body Only. As Seen / E++ £129-£399
F90X + MB10 Grip. As Seen / E++ £59-£129
F90X Body Only. E- £79
F90 Body Only. E- / E++ £59-£125
F80 Black Body Only. E- / Mint- £79-£99
F80 Chrome Body Only. E- / E++ £79
F801S Body Only. E- £59
F801 Body Only. E- £59
F60 Black Body Only. E- £29
F60 Chrome Body Only. Exc / E++ £39-£49
F55 + 28-80mm AFD. E- £59
14mm F2.8 AFD. Mint- £850
17-55mm F2.8 G AFS DX IFED VR. E++ £639-£699
18mm F2.8 AFD. E++ / Mint- £799
18-70mm F3.5-5.6 G AFS ED. E- £129
24-50mm F3.5-4.5 AFD. E- / E++ £119-£149
24-50mm F3.5-4.5 AFD. E- £109
24-85mm F2.8-4.5 AFD. E++ £279
24-120mm F3.5-5.6 ED AFD. E- £159
24-120mm F3.5-5.6 G AFS ED VR. E++ £399-£499
28mm F2.8 AFD. E- £125
28mm F2.8 AF. E- £125
28-90mm F3.5-5.6 AFD. As Seen / E++ £49-£79
28-100mm F3.5-5.6 AFD. E- £59
28-105mm F3.5-4.5 AFD. E++ £159
28-200mm F3.5-5.6 AFD. E++ £149
50mm F1.8 AFD. E++ £79
55-200mm F3.5-5.6 AFS DX GEX Demo / E++ £129
60mm F2.8 G AFS Macro. E++ £319
70-200mm F2.8 G AFS ED VR. E- / E++ £1,099-£1,199
70-300mm F4.5-5.6 AFS ED VR. E- £329
70-300mm F4.5-6 AFD. E- / E++ £399-£499
70-300mm F4.5-6 AFD. E- / Mint- £399-£179
80-200mm F2.8 ED AFD. E- £399
80-200mm F4.5-5.6 AFD. E++ £59
80-400mm F4.5-5.6 AFD VR. E- / E++ £899
105mm F2.8 AFD Macro. Mint- £449
180mm F2.8 ED AFD. E++ / Mint- £499
TC20E Converter. E- £179
TC20EII Converter. Mint- £179
Sigma 15mm F2.8 EX DG Fisheye. E- £249
Sigma 18-35mm F3.5-4.5 Asph. E++ £119
Sigma 20mm F1.8 DG RF. E++ £299
Sigma 28-70mm F2.8 D. E- £99
Sigma 28-105mm F2.8-4.5 D. E++ £59
Sigma 28-200mm F3.8-5.6 UC. E- £79
Sigma 30mm F1.4 DC EX HSM. E++ £279
Sigma 50mm F2.8 EX Macro. E++ £179
Sigma 50-500mm F4.5-6.3 Apo DG HSM. E++ £649
Sigma 70mm F2.8 EX DG Macro. Mint- £289
Sigma 70-300mm F4.5 Apo Macro. E++ £109
Sigma 80-400mm F4.5-5.6 Apo DG OS. E- / E++ £629-£659
Sigma 100-300mm F4 D Apo EX HSM. E- £699
Tamron 14mm F2.8 SP AF. New £599
Tamron 17-50mm F2.8 XR Di II. Mint- £249
Tamron 20-40mm F2.7-3.5 SP. E++ £149
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Tamron 70-210mm F2.8 SP AF LD. E++ £399
Tamron 70-300mm F4.5-6.3 AF Macro. E- £99
Teleplus 2x Pro200 Converter. E- £39-£49
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Tokina 12-24mm F4 ATX Pro DX. E++ £349
DR4 Right Angle Finder. Mint- £89
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DW4 Waist Level Finder. Mint- £85
MB10 Grip (P90X). E- / E++ £35-£50
MB15 Grip (P100). E- £39
MB18 Grip (P80). As Seen / E++ £19-£29
MB40 Grip (P6). Mint- £199
SB30 Speedlight. E- £39-£49
SB21B Macro Speedlight. Mint- £225
SB21B Ringflash. E++ £149-£179
SB23 Speedlight. E++ £39
SB28 Speedlight. E- / E++ £79-£99
SB30 Speedlight. E- £35
SB60DX Speedlight. E++ £69-£79

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Pentax 100-300mm F4 D Apo EX HSM. E- £699
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Tamron 70-210mm F2.8 SP AF LD. E++ £399
Tamron 70-300mm F4.5-6.3 AF Macro. E- £99
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Tokina 10-17mm F3.5-4.5 DX Fisheye. New £400
Tokina 12-24mm F4 ATX Pro DX. E++ £349
DR4 Right Angle Finder. Mint- £89
DW20 Waist Level Finder. E- £89
DW4 Waist Level Finder. Mint- £85
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SB28 Speedlight. E- / E++ £79-£99
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Nikon ED50 & 13-40x M	£449
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50mm f2.5 Macro£249
85mm f1.8 USM£329
100mm f2 USM£389
100mm f2.8 Macro USM£459
28-200mm f3.5-5.6 USM£349
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16-35mm f2.8L USM II£1239
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NEW from LowePro

LowePro Versapack 200AW

Photo enthusiasts & travelers will appreciate Versapack 200 AW's compact design. Take out the dividers, fold and place in luggage for a packable solution. For an urban or wilderness day trek, you can load to suit your needs. Starting at the top, there's a lightly padded upper compartment with plenty of room for personal items that includes extra storage pockets. The lower camera compartment & upper pack are separated by a fully removable horizontal divider that features 2 built-in memory card pockets.

Versapack 200AW £69.95

NEW from LowePro

LowePro Pro Trekker 600AW

Lightweight, yet rugged, hydration-ready, expedition camera backpack. It includes a full roster of practical, fast access and inventive features. A removable waist pack serves in two ways: as a traditional backpack lid, providing extra security and weather protection; and as a removable, wearable waistpack with a mesh-covered backpad.

Pro Trekker 600AW £235.00

Pro Trekker 300AW SAVE £4 £205.00

Pro Trekker 400AW SAVE £4 £215.00

NEW from LowePro

LowePro Flipside 400AW

Designed to provide extra security, its unique back-entry compartment provides easy access to camera gear when setting up plus extra security when on the move. The main compartment has room to protect a professional DSLR with up to 300mm lens attached, plus multiple accessories. Additional features include a front pocket with space for personal gear, hi-visibility tripod holder and built-in All Weather Cover™.

Flipside 400AW £59.95

Flipside 200 SAVE £33 £39.95

Flipside 300 SAVE £17 £39.95

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NEW from LowePro

LowePro Pro Runner 450AW

Delivers a compact, streamlined and urban-inspired solution for photographers and photojournalists who carry their gear through crowded airports and busy city streets. This feature-filled design fits up to a Pro DSLR with lens, laptop, tripod and multiple accessories, plus a few personal items, in a highly organized pack. From its fully padded interior to its patented, built-in All Weather Air Cover™, the Pro Runner 450 AW thoroughly safeguards valuable gear.

Pro Runner 450AW £114.95

Pro Runner 300AW SAVE £8 £72.95

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NEW from Kata

Kata Bumblebee DL 210

Stylish, functional lightweight, protective backpack which is designed to carry camera gear plus everyday personal effects and can easily convert into a simple and useful daypack, when not being used for carrying a camera. In the lower compartment there is a special padded camera insert and Aeriform dividers to fit a DSLR with standard lens attached, 2-3 lenses (up to a 70-200 F/2.8 not attached), flash & accessories. When needed the camera insert can be removed and the zippered partition between the two compartments opened to create one large storage space.

Bumblebee DL 210 £139.95

Bumblebee PL 220 £259.95

Bumblebee UL 222 £349.95

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Kata 3-N-1 33 Backpack

Features a unique TST RIB structural protection for a DSLR with battery grip & long range zoom lens attached as well as 5-6 lenses, flash + laptop (up to 15.4") + personal gear. This unique bag provides ultimate freedom and allows for three carrying options in one while morphing from a backpack to bag & back again. In sling position, the bag easily swings around from back to front to achieve quick draw access to your main camera and backup lenses as well as fast & easy changing of lenses. In backpack position & "X" position you can comfortably carry your equipment for long distance walking when needed. Arrange equipment in the bottom compartment of the pack taking full advantage of the modular dividers to custom fit the bag to your exact needs. The large top compartment will hold personal gear or additional gear.

3-N-1 33 Backpack £139.95

3-n-1 11 Backpack SAVE £10 £99.95

3-n-1 22 Backpack SAVE £10 £119.95

Kata 3-N-1 Tripod Holder

The perfect companion to your 3N1 bag, this tripod holder will carry a small tripod so it is always with you. Easy three step installation allows you to quickly take off or install the holder while not inhibiting the quick draw function of the 3N1 bag.

3-N-1 Tripod Holder £19.95

Tamrac Adventure 9 Backpack

A modern backpack designed for the SLR photographer with a pro digital or film SLR with a grip and 1.5cm lens attached. Several additional lenses, a flash, accessories and a laptop. The completely foam-padded lower compartment protects photo equipment, while the large top compartment on the Tamrac Adventure 9 backpack holds a light jacket, lunch or other necessary items. Inside the top, a Pop-Off Pocket keeps AC adaptors and laptop cords organized. A separate, completely foam-padded compartment provides quick access to a laptop without disturbing photo gear.

Adventure 9 Backpack Red £74.97

Adventure 7 Backpack £49.95

Other Tamrac Backpacks

Adventure 75 Rust	£49.97
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Ultra Pro 17	£55.00

NEW from Giotto's

Giotto's Vitruvian Tripod

The new Giotto's VGR tripods are designed to offer photographers not only a truly lightweight and compact tripod, but a fully functioning monopod and ball head. The tripod castings are made from a forged aluminium alloy for strength and the quick action twist leg locks require only 1/8 turn to lock and unlock. A compact ball + socket head is provided that offers smooth and precise movement, independent pan control with a quick release system. But it's not just a tripod, simply unscrew the tripod leg, remove the centre column and head then join them together to produce a full size monopod with a maximum operating height of 162cm.

Vitruvian Aluminium £199.95

Vitruvian Carbon Fibre £299.95

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Canon BG6A	£180	Fuji T60N F2.2	£79
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Canon STE 2	£110	Minolta SRT1016 F1.4/50	£150
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Sigma 120-300 12.8 inc 2x	£1699	Olympus OM10 + F1.8/50	£60
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ETRIS fit Speed Grip	£60	2F RD F2/50	£399
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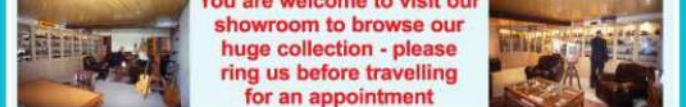
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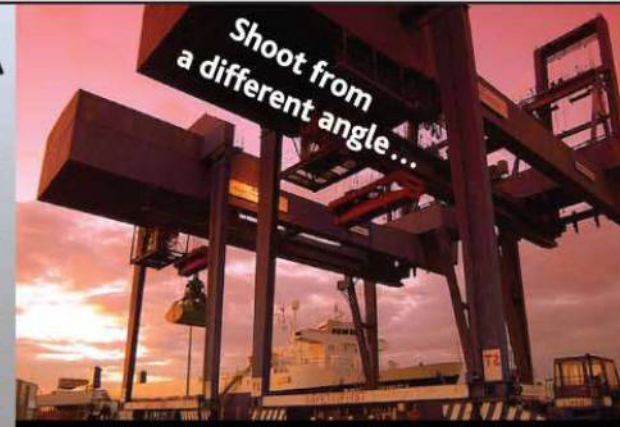
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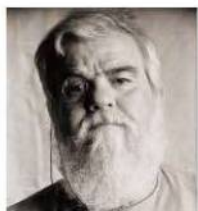
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ROGER HICKS

We all feel there are people better qualified than we are, but don't let that deter you from doing what you love

THERE are those who are better qualified than I... It's a fine old form of words. On the one hand, it can mean, 'I know full well that I am at the top of my profession, but lack the imagination to start this in any other way'. On the other hand, it can just as easily mean, 'There really are people who know a lot more about this than I do, but I can't wriggle out of it now'.

Let's stick with the latter, more creditable interpretation. It doesn't really matter how the other people are better qualified. More knowledgeable? Better photographers?

Financially cleverer? Nicier people? More pompous? It's a virtual certainty that unless you really are the uncontested supreme master (or mistress) of whatever you do, and universally admired, there is probably someone else who can do it better.

Yet – this is the important bit – merely because

someone is more qualified to do something than you (or I), it does not mean they are going to do it. Nor is it relevant that they could do it standing on their heads. The point is that for an awful lot of things, there are two choices. One is that they will be done by someone who is good, but not the best. The other is that they will not be done at all.

Also, there are two reasons for doing anything: love and money. There are some tasks it is hard to imagine anyone undertaking for the sheer enjoyment of the work itself, such as sewage-plant operative or supermarket shelf stacker. In such cases, the primary motivation must always be money.

Photography is at the other extreme. Many people enjoy it so much that they do not merely do it for nothing, but actually spend their own money on it. There are far more hobbyist photographers than hobbyist sewage-plant operators or supermarket shelf stackers. The same is true of writing.

Of course, there are many jobs, careers and occupations between these extremes. Soldiering is often undertaken for a combination of love and money, 'love' in this case also encompassing, among other things, duty and a taste for excitement. Doctoring is the same. Or indeed teaching.

The trouble is that when it comes to earning a living, an awful lot of people fall into one of two traps. Actually, it's one trap, with two doors. It doesn't

matter which trapdoor you go through – it's the same trap underneath.

On the one hand, there are those who believe that they ought to be well paid for doing something they would do anyway, such as taking pictures or writing. Well, this can happen if you're very good and very reliable – and very lucky – but it's certainly not the norm. Uncertainty and modest rewards are part of the price that most people pay for doing what they want to do, instead of what pays best.

On the other hand, there are those who separate love and money so rigorously that they are actually offended by the idea of anyone earning money from doing something they enjoy.

My paternal grandmother was like that. After my grandfather was killed at sea during the evacuation of Crete,

she worked as a civil servant at Chatham dockyard in Kent. Not for love of the job, but for the love of the two children she was left to bring up alone. In other words, for money. She strongly disapproved of my preferring to earn money at something I enjoyed, when I could earn more elsewhere doing something I hated.

The problem is therefore (once again) twofold. The first is that many people do only what they (think they) are 'best qualified' to do. Far too many assume that this means working in a field they have formally studied, in a secure job with good pay, when actually they might be happier as, well, yes, a photographer. The second is that in many creative fields – again, especially photography, but also in specialist magazines of all kinds – payment rates are set by hobbyists making pin-money to defray the cost of their hobby. They do not have to earn a living with their cameras or their pens.

A friend who is an editor in an entirely different field said, 'Yes, we can buy a really brilliant article about how someone rebuilt their vintage car, and we can pay peanuts for it. What do we do after that? Wait five years until he's rebuilt another one? No. We need people who can deliver reliable words and pictures, even if they're not the best qualified in the world.' Which should give hope to those who have doubts about their own qualifications. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

CONTACTS

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU
Telephone 0203 148 4138 **Fax** 0203 148 8130
Email amateurphotographer@ipcmedia.com
Picture returns: Telephone 0203 148 4121
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Subscriptions

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Special thanks to

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